THE NEW YORK DRAMATIC MIRROR

VOL. LXIII., NO. 1624 NEW YORK, SATURDAY, FEBRUARY 5, 1910. PRICE, TEN CENTS

Photo Frank C. Bangs, N. Y. C.

MARIETTA OLLY

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

The Organ of the American Theatrical Profession

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

HARRISON GREY FISKE, President
LYMAN O. FISKE, Secretary and Treasurer
121 West Forty-Second Street, New York
Chicago Office, 40 Grand Opera House Building
Otis L. Colburn, Representative

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The Editor cannot undertake to return unsolicited manuscript. Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The Dramatic Mirror Company.
Registered cable address, "Dramirror."

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Twenty-five cents an agate line. Quarter-Page, $35; Half-Page, $65; One Page, $125.
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Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTIONS.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents. Canadian subscriptions, $5.04 per annum. All other foreign countries $5.50, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St. and Daw's Agency, 17 Green St., Leicester Sq., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.
Entered at the Post Office at New York as Second-Class Matter.

Published every Tuesday in New York.

NEW YORK, ... FEBRUARY 5, 1910

IT is better to become a good clerk than a poor player.

HAPPILY the lengthening of days does not shorten theatrical nights.

THEY say that the art of acting is declining. And perhaps this is true. But if it is, there is all the greater reason why criticism should seek to conserve the art that remains.

FRAU ROLAND, the German actress, who the other day slapped the face of Herr JACOBSOHN, a German critic, should have remembered that physical aggression never yet reformed an opinion.

A LONDON rumor is to the effect that King GEORGE of Greece is to acquire an interest in a London music hall. Well, some music halls offer good investment opportunities, and kings, these days, are not above being good business men.

THE practice of some actors to denounce a critic openly from the stage instead of inviting him to a frank discussion of the merits of the case over a cold bottle and a hot bird always involves a question of propriety. It was OSCAR WILDE who once said: "We must educate our critics—we must really educate them." How much more reasonable!

THINGS are in a bad way in Turkey from the viewpoint of those who thought things were in a good way with traditional habits. The harem is departing—part of the late Sultan's being shown in continental music halls—and Turkish women are beginning to wear European costume and read up on the suffrage movement. In course of time drama itself—real drama of the modern sort—may develop from the new order of things.

THAT is a significant movement of the music hall artists of Paris. In a body they have demanded the suppression of all licentious allusions and actions in public spectacles. Those who would berate these players for such matters should note that the cry for reform originates from within, and not with the public. Too often it is alleged that the public is offended, whereas the public as often demands that which is an offense to those who are forced to please a corrupt taste.

A TIMELY WARNING.

IF the young men and the young women who are invading the field of the theatre but knew the conditions in that field, they would curb a vain ambition or direct it into other channels.

The influx of young persons is something that means not only disaster to a great majority of the newcomers, but hardship to many worthy members of the profession that have served novitiates and deserve to succeed in a vocation for which they have established their fitness.

This has not been a "good season" for the theatre thus far, all things considered, although there is now promise of better things for regular ventures; yet if it had been the best season in theatrical history—if there were a regular boom in all localities and every offering presented in the theatres were coining money—the fact that the theatrical profession is crowded beyond any possibility of employment for a great number in it would still be apparent.

The theatre is not a field in which fame and fortune are to be won by mere entry and fair effort. It is an exacting field, in which disappointments abound and troubles accumulate even for many well fitted to labor in it. And in good times, despite the growth of industry and the multiplication of theatres, there would not be room for one-half the recruits that constantly seek the stage as a means of livelihood.

Let those who contemplate an entrance into theatrical life heed this. It would be well if many who already have adopted that life were to ponder it, and seek openings in other fields. Surely many who have tried the vocation of acting with indifferent success; who have hoped and waited in heartsickness for opportunities that seldom come; who even when occasionally employed have faced long periods of idleness in expectation that seems never to merge into realization, many of these, if they will think soberly over the matter, should quickly conclude that the most modest employment in some other field, which seems to offer less of remuneration yet assures what is better in the end, from all points of view, a steady income, is to be preferred to the casual chance and the uncertain tenure of a position as an actor.

Fanciful stories of large salaries no doubt quicken the ambition that so many hold to adopt the theatre as a profession. Large salaries are paid to a few actors, because of their exceptional fitness for well-defined service, or as a natural result of popularity won after years of work with the inevitable intervals of idleness and disappointment. But the great majority of those who now besiege managers' offices and haunt stage doors lack certain elements of fitness that in other circumstances might serve them, or are practically without the experience necessary even for the most minor places in the theatre. Without that experience, and with no present possibility of gaining it, they should seriously consider a future that can give them little but bitter disappointment.

The influx of young women to the stage is even more significant of hopelessness than that of young men, for various reasons. Aside from plays in which young women are featured in mass—and these vehicles afford little opportunity for artistic advancement and should be the last resort of those who take stage work seriously—the drama calls for fewer women than men. That is to say, the cast of the average play requires twice as many men as women. Yet the young women who seek the theatre outnumber the young men two to one.

THE MIRROR realizes conditions and voices this warning. Young men and women should seek the stage not as a first but as a last resort. And even then, as a rule, their experiences will be bitter and disappointing rather than in line with hope and expectation.

THE Cleveland City Council probably did not take time to consider, when it passed its recent ordinance prohibiting the seating of late comers to the theatre until the act is over, the hardships to which it exposes theatre patrons who attend the play for the purpose of showing their new hats and gowns.

PERSONAL

ELLIOTT.—Maxine Elliott came back to town last week with her new play, The Inferior Sex, by Frank Stayton, an English playwright. Miss Elliott has another play of English life, Deborah of Tod's, which New York has not yet seen. Whether she is going to treat her New York friends to a production of this is not yet known. Here is a woman who is both actress and business woman, a rare combination. Miss Elliott is her own manager and producer, and she wins success by deserving it.

EMERSON.—John Emerson well deserves the many compliments he has received for his excellent staging of The City. The work could not have been better done. In The Watcher, which Mr. Emerson also staged, is seen the same careful attention to detail, which is so evident in The City. But Mr. Emerson does not need to confine himself to staging plays merely, for he is an excellent actor. His George Kent in The Watcher is straightforward characterisation, which must contain much worth to stand out, surrounded as it is by the clever work of an unusually efficient cast.

DAVIS.—Harry Davis, the well known Pittsburgh manager, this week celebrates the twentieth anniversary of his entry into theatricals. His standing in Pittsburgh vouches for the high ideals that have actuated him in business.

THOMPSON.—Denman Thompson has been in town for several days preparing for his venture as Joshua Whitcomb in the vaudeville field. For thirty-four years he has been seen in this popular role. Mr. Thompson, who is seventy-seven years old, does not feel equal to the exactions of the full play of The Old Homestead, which is on tour with a substitute. But he is willing to enact Joshua for the twenty minutes required in vaudeville.

MASON.—After three successful seasons of The Witching Hour, John Mason has a new play. None So Blind, by Ernest Poole opened in New Haven Saturday night and will come to the Hackett Thursday evening, under direction of Harrison Grey Fiske and Lee Shubert. Mr. Mason in his career has played so many parts and has played them so successfully that every new role in which he appears is studied with the keenest interest. He is well remembered not only for his long term in The Witching Hour, but also for his long association with Mrs. Fiske and her Manhattan company, during which period he played Lovborg in Hedda Gabler, Paul Sylvaine in Leah Kleschna, Michael Kerouac in A Light From St. Agnes and John Karslake in The New York Idea.

BUCKSTONE.—Rowland Buckstone, from his long association with E. H. Sothern, has almost become a necessary adjunct to Mr. Sothern's productions. Theatregoers always expect to see Mr. Buckstone with Mr. Sothern. They will not be disappointed during the forthcoming engagement of Mr. Sothern and Miss Marlowe at the Academy of Music, for he is still playing the leading comedy roles in the Sothern-Marlowe classical productions. The roles which Mr. Buckstone will assume during the engagement of four weeks at the Academy will be Peter in Romeo and Juliet, the first grave digger in Hamlet, Launcelot Gobbs in The Merchant of Venice, Sir Toby Belch in Twelfth Night, and Grumio in The Taming of the Shrew.

MAUGHAM.—W. Somerset Maugham, the prolific English playwright, whose Lady Frederick, Jack Straw, and Mrs. Dot have been seen in New York, has delivered the manuscript of a serious play, The Tenth Man, to Charles Frohman. Mr. Maugham is best known for his comedies. Mr. Frohman expects to produce the new play in London this season with Arthur Bourchier as star, but will delay its New York presentation till next season.

The Usher

Professor Brander Matthews takes a definitive position in *The Independent* in connection with the drama that should have a salutary influence in clearing up a prevailing misconception as to what constitutes "the literary play." This error is most frequent in the writings of persons who should be better informed, and led the satirical George Bernard Shaw to project one of his happiest quips.

Professor Matthews first defines the two groups of writers who discuss the drama from diametrically opposite attitudes: The "professed theatrical reviewers of the daily and weekly journals, who consider only those plays which are actually performed in the playhouse and who center their attention upon the purely theatric effectiveness of these plays, more or less scornful of any literary merit"—and the other group of university professors who are "prone to regard the masterpieces of the drama merely as literature to be studied in the library only."

Professor Matthews then traces the development of the drama through its various stages, in the course of which he contests Victor Hugo's classification, assigning a comparatively recent date to the birth of drama after lyrical poetry, and holds to the result of investigations made by anthropologists, that "there is a dramatic element in the very earliest lyrics themselves, and that a rude drama is perhaps earlier even than those earliest lyrics." He cites examples of the dramatic instinct in children in a number of concrete instances, and finally arrives at an analysis and definition of the literary drama, the real kernel in the nutshell.

Fine writing, says Professor Matthews, does not determine the literary quality of a play:

True literary merit is not a matter of fine writing, of pretty phrases, of style only. The real literary merit of a play does not reside so much in its mere wording as in its solid structure, in the logic of the plot, in the sincerity of its character-drawing. Fine writing has never yet made a good play; and the good play is a good play independent of all its phrases, however glowing and gorgeous these may be.

With Jules Lemaitre, who we believe said it originally, Professor Matthews points out that the skeleton of a good play is always a pantomime, so that Hamlet, though we acclaim it an absolute masterpiece of the poetic drama, would move the majority of the spectators if it should be acted before the inmates of a deaf-and-dumb asylum, unable to seize the beauties which delight us, but quite capable of being carried away by the sheer power of the splendidly theatric plot. Herein perhaps may be sought the explanation why the great Shakespearean tragedians of the past were ever extremely popular in the gallery and why—to add to Professor Matthews' examples of the dramatic taste in children—one little boy of seven, on seeing Forbes-Robertson play Hamlet, begged to be allowed to cancel his Saturday afternoon engagement at another theatre to see a minstrel performance in order that he might repeat his visit to the tragedy.

Professor Matthews defines as follows:

The difference between the play which is literature and the play which is not literature, which is, in fact, only a form of journalism, sufficient unto the day and no longer—this difference is not external but internal. It is to be felt far more easily than it is to be declared. And the play which we gladly hail as literature succeeds in the theatre, pleases its many audiences, delights a succession of spectators, year after year, and century after century, because of its possession of qualities not in themselves literary because it has the intangible but essential something which makes a story interesting to the multitude when it is set forth in action on the stage.

Joseph Jefferson, speaking out of his long experience on the stage, declared that "you may have all the good literature you wish in a play—if it does not interfere with the play's action." He added that the absence of fine writing in a play will not injure it if the story and construction are right. "Literary merit will enhance the chances of success if it be subservient to the action."

Professor Matthews is justified in declaring that "this is a hard saying for the merely literary critic, and yet it needs to be taken to heart by all who seek to penetrate to a real knowledge of the drama. The merely literary critic is competent only to perceive the less important of the merely literary qualities of a drama. He can appreciate the external poetry with which the action of the play may be clothed; but this action itself is not easy for him to estimate at its true value. He studies the play in the library, where the quality of style is most obvious, and not in the theatre where story and structure are more important. The merely literary critic tends to neglect, and perhaps even to despise, the purely theatrical qualities which must always sustain a vital play; and he does not care to consider the contemporary unliterary pieces which would often help him to a better understanding of these purely theatrical qualities, which are revealed at once where the piece is acted on the stage."

"I was in Cleveland, O., on the night of the first trial of the new municipal ordinance in that city that prohibits the seating of late comers to the theatre until the curtain has descended on the first act," said William B. Reynolds yesterday.

"The occasion was the first hearing of a new play. The curtain had rung up promptly at 8 o'clock with a partially filled auditorium. The doors leading from the lobby to the auditorium were closed. A throng quickly gathered in the lobby, made up of women and men in evening dress—a really fine body of persons—most of whom, impatient at being held up, showed surprise and anger.

"Women characteristically commented upon the strange order; men rushed here and there with flashing eyes to place responsibility and altogether the scene was not a happy one.

"When the doors were finally opened, one act of the play having passed, there was a rush for places, and not a single person of the large number that had lost the first act seemed to be in a state of mind to appreciate any play.

"There must have been a perfect volley of protests fired at the management of the theatre—although the management was not to blame—and undoubtedly some among those thus treated will carry their protests to the local lawmakers themselves.

"On another night afterward—the night of a great storm—I saw the scene repeated with added tokens of anger at another Cleveland theatre. The storm, of course, made many theatregoers late, and when they arrived they found the doors to the play shut. The lobby was crowded with storm-beaten persons who vigorously protested against the new order of things."

From which it would appear that the Cleveland lawmakers will be called upon to enact a repeal.

A cablegram to the New York *Times* of Jan. 22 from Paris, indicated, as was also suggested in last week's MIRROR, that Rostand's Chantecler had been so widely and variously advertised that there was a fear it would prove a failure in falling far short of public expectation.

In fact, it is intimated that most of the publicity gained for the play is related to a deliberately clever system of "réclame," and that the author and others concerned are much disturbed over the outlook.

Still another postponement has been caused by the flood, the sufferers from which are to benefit from a performance.

Yet it would seem that Chantecler will realize an enormous sum even before its merits are fully known, for a Paris dispatch last week said that the Porte St. Martin Theatre has booked seats to the amount of $125,000 for the production, the increased prices raising the nightly value of the house from $2000 to $15,000.

Even a poet should find in this some solace for an artistic sacrifice involved in the manner of promoting his work.

YESTERDAY.

Triplett: What ho! Whither away, Fitzaltamont?

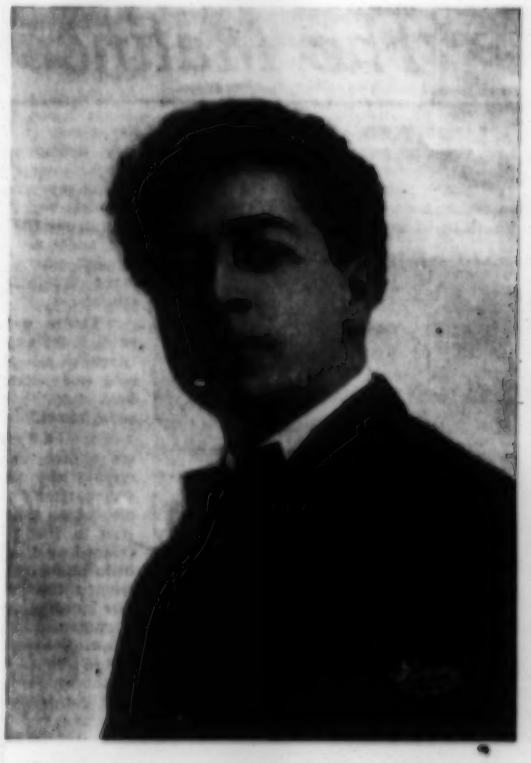
Fitzaltamont: I have an engagement at last. To the rehearsal! Fare you well, old friend.

THE WEEK AFTER.

Triplett: Ah, behold! Well met, Fitzaltamont. How fare the rehearsals?

Fitzaltamont: Rehearsals, you call them? Ay, so they were—in the old days. I call them inquisitions.

A TRAINER OF SINGERS.



There are probably few singing teachers in the United States so well known as Oscar Saenger. His pupils, Josephine Jacoby and Joseph Baernstein, in one season made enviable names for themselves in the concert field. Madame Jacoby was soon after engaged at the Metropolitan Opera House, where she remained for five seasons. Leon Rains and Allen C. Hinckley, the latter of whom has now sung for two seasons at the Metropolitan Opera House, were engaged from the Saenger studio. Marie Rappold's successful debut without previous operatic training is in itself unprecedented at the Metropolitan. Bernice De Pasquali, of the same house, is a Saenger pupil, so is Henry Scott, of the Manhattan, and it was Mr. Saenger who prepared Riccardo Martin for his debut at the Metropolitan.

Last season a sensational event occurred in Mr. Saenger's career, being the arrival from Germany of Rudolf Berger, then first baritone of the Berlin Opera House, to be transformed into a tenor. Less than a year later he made his debut in Berlin as Lohengrin, with pronounced success. Recently his success in the role of Faust was equally great. This is certainly the first time that a well-known foreign artist has come to America to study singing.

The event of the present season in the Saenger studio is the results accomplished by Mr. Saenger in less than three months with Orville Harrold, the young tenor "discovered" by Oscar Hammerstein in vaudeville. That keen-sighted impresario believed that in this young American he had found a tenor who could do great things in grand opera. Mr. Hammerstein placed his find in Mr. Saenger's hands to be trained for his debut in grand opera. His progress under Mr. Saenger's careful instruction has been little short of marvelous. Mr. Saenger is intensely interested in this promising pupil. He is especially gratified that Mr. Harrold has been chosen by Mr. Hammerstein as the tenor to accompany Madame Tetrazzini on her brief concert tour of the West. Mr. Saenger feels that although Mr. Harrold's vocal studies must perforce be interrupted for the two weeks of the tour, the advantage of being associated with such an artist as the great Italian star will be of incalculable benefit to the young man. Mr. Saenger by no means confines himself to training for grand opera. He has met with equal success through his pupils in church, concert and oratorio work, as well as in the light opera field.

MARIETTA OLLY.

The first page of THE MIRROR this week shows a good portrait of Marietta Olly, the eminent German actress, who is soon to make her debut as an English-speaking artist under the management of the Messrs. Shubert. Madame Olly is in the prime of her artistic activity and comes to America in the very height of a brilliant career on the German stage. She has been for years identified with the leading dramatic successes in Berlin, and visited New York last season for a series of performances at the Irving Place Theatre, where her Zasa and her work in Bernstein's Baccarat attracted widespread interest. She is best in modern emotional roles, and her general style suggests that of Sarah Bernhardt in intensity and finish. Since last August, when she returned to this country direct from a successful engagement in Berlin, she has been unremitting in the study of English, to equip herself for the role she is to assume when she makes her first appearance in that language ere long, although up to the present her managers have not announced the title of the play in which she is to make her debut. It is safe to predict a successful American career for her, if the role she is chosen to interpret is worthy of her ability.

CONSTANTINOPLE THEATRES CLOSED.

All the theatres in Constantinople have been closed under an order of the police department condemning wooden buildings, and the Turkish capital is without a place of amusement except gambling houses.

ONLY ONE ENTRANCE.

In the Elizabethian period the theatres in England had only one entrance, no doubt for the purpose of simplifying the collection of the fees and rendering it difficult for the public to slip into the theatre without paying.

The Matinee Girl

A LARGE-EYED young woman with a voice as sweet as the core of Italian chocolates and a figure lithe as youth itself challenged theatregoers' attention last week—challenged, commanded and held it. Laurette Taylor as the leading

Laurette Taylor.

woman in Alias Jimmy Valentine is physically attractive in a fresh colored, youthful way. She has eyes so big and capable that they bid our minds roam through the attic of the forgotten for classic allusions. We are satisfied when we drag from the cobwebs "the ox-eyed Juno."

She has a soft, youthful grace in motion and a strong repose when quiet. Her hands are small, nervous and eloquent, conveying much by a finger turn, by the parting of fingers, by a featherweight touch on a coat sleeve. Her low voice has pleasing, girlish notes, yet expresses well the petulance and determination of Rose Allen, who falls in love with a convict.

There is a scene in which, standing with her back to the man she has determined to win, she leads him toward a declaration. It is difficult and she is not a little frightened. When she deliberately leads him to thoughts of marriage by saying, "You must have thought that I would marry—some day," she draws her head turtlewise between her shoulders. Her small brother would have said she "ducked her head." It was an effective display of the fright of an inexperienced girl, setting the house a-titter. It is the small things like this that give her performance a finish that brought her warm general welcome from the captious old street of many, too many, playhouses. A new comedienne, a good comedienne, moreover, one who is young and pretty, the old street takes to its heart.

Memories are not overworked by recalling her career. She was a child star in the West in His Child Wife and in Charles A. Taylor's Rich for a Day. New York saw her briefly as the ingenue in The Great John Ganton, and as the leading woman in The Ringmaster. It was at special matinees of Mrs. Dakon, again briefly, that there was new taste of her quality, this time the savor of emotional power being added.

Faces were sadder and voices about the theatres less gay the night the stage doorkeeper and the evening papers said that Lotta Faust was dead. The line that separates the quick from the dead is a variant one, and no one can say just where it lies or when it will become most poignantly apparent. We all know this. We have all thought of it, and yet there was pain and shock in the words, "Lotta Faust is dead."

Many persons walk this earth who are quite as dead as quick. They are only half alive. Their actions are mechanical. Their thoughts are conventional. Their conversation is boresome. But Lotta Faust was intensely alive. She was young and vibrant with life. She had none of the nervous affections which so-called "lively" persons manifest. Her habit was that of intense quiet, which I have known two other women to possess in large measure. Both are thoughtful women and serious actresses, Blanche Walsh and Nance O'Neil. Lotta Faust was at this stage of her development only a very beautiful woman, a capable dancer and singer. But she had in her equipment another quality which Julian Mitchell had expressed when on her emergence from the chorus he had predicted for her success. She told this herself in a modest putting forth of her ambition to leave musical comedy for the legitimate stage.

"You're not so pretty, Lotta," he had said, a friendly note in the voice at which careless rehearsers tremble. "You don't sing nor dance particularly well. But you have pretty little ways that will register some time."

The public didn't agree with the great stage director. It accounted Lotta Faust one of the most beautiful women on the stage. Her face became known in the prints abroad as well as in this country. Attractive in itself, it was nearly classic when framed by the big black hats with sweeping brim she wore. She knew better than most women the color and line values of dress. She studied them earnestly, believing that they are a large factor in success. She almost always wore black or white. She believed that brunette beauty shows best against a background of one color, and that this color should be the all color black, or the no color white.

Originally a cash girl in a Brooklyn department store, she evolved into the chorus, then into a principal in musical comedy companies of the better class. She sang "Sammy" after eleven girls had tried the song and failed in it.

They were clever girls, but no one of them made the audacious little song popular until the plump little girl, scarcely out of the chorus, found in it her "chance."

"Have a try at it, Lotta," commanded Julian Mitchell, and Miss Faust told me how the little song was built up, how it was feeble enough in her hands at first, but how one or two flashes of insight in her rendering of it made the anxious Mr. Mitchell say, "Well, keep at it for another evening or two."

"We kept on working at it and it got a little better every performance," she explained in her quiet way.

While the Salome dances and the anti-Salome agitation were awhirl, Miss Faust suffered the humiliation of arrest. It happened in Chicago. The dancer was ordered before the court, but when His Honor saw the demure young person in snowy white frock and white sailor hat, a soft black silk bow at her white throat, a raven wing accenting the whiteness of her hat, the blackness of her eyes accenting the creamy whiteness of her face, he uttered one bored word: "Discharged!"

The "Lotta Faust back" will be mentioned for many years wherever the beauty of women is discussed. Marblelike in its firm whiteness, it became famous on both sides of the Atlantic. Miss Faust esteemed lightly that back, but she gave credit to the person who discovered its artistic possibilities.

"It was my dressmaker," she said. "She was trying on an evening gown, and said: 'You ought to have your gowns cut down to the waist line behind. Your back is good.' After that she always insisted on cutting my gowns that way."

By habit Miss Faust was not famed for pungent proverbs, but she said once in defense of her frank revealing of that lovely back: "The back immodest? Fudge! If a stranger came into the room while one was dressing what would she do? Turn her back, of course."

Lotta Faust was not content with her reign of beauty. It was little to her that she was pointed at on the street, that she was whispered about at tea at Sherry's, that foolish women wrote her silly letters, accompanied by discouragingly plain photographs, asking her how they might become as beautiful as herself. She wanted to leave off dancing and singing. She wanted to join a dramatic company. She had received from her management a promise that she might next season play a part in a legitimate comedy. This promise brought her, she told me, to the happiest moment in her life.

To the suggestion that a diminished salary might diminish her joy, she shook her head. "That hasn't been talked of yet, but even if it happens I shall still be glad to have my chance. I can hardly wait for next season."

Those were the last words I ever heard from her. She was lounging in a pale pink gown in the room of her hotel suite. Last week that gown, the color of the heart of a rose leaf, was displaced by one of her favorite white. The quick had become the dead, and at twenty-nine.

Whether Lotta Faust was merely a beauty with moderate talents, or whether she might have become, as she hoped, a successful comedienne, independent of nature's external gifts to her, we can only conjecture, and the conjecture is profitless. I saw in her eyes that last time I met her the hunger for other and better things we call ambition which I have seen in the eyes of others who have tried and won. The outset of any career is beset by doubters. One of these assured Richard Mansfield that he could never become an actor.

The stage, her workshop for more than half her brief life, was in the foreground of Miss Faust's mind at the end. A quarter of an hour before The Last Curtain the fancy of the dying player tormented her. She thought she heard her cue. She threw back the suffocating blankets, half rose in bed by a mighty last effort of the dying, and sang in a small, clear voice one stanza, two stanzas, of her Spanish song in The Midnight Sons. The last line of the gay song of love and joy and exultation trailed off into the eternal silence.

Maybelle Christy may return to the stage. In fact, the inspiration of the earlier and more successful Christy drawings is quite sure so to do. Before her romantic marriage with the illustrator, at nineteen, she was with the Daly company. "A lovely brunette doll—with intelligence," was a characterization of her in that ante-matrimonial period.

To no soft perfumed nest in hotel or apartment in the city goes Izetta Jewel after her evening performances of Margaret Druce in Your Humble Servant at the Garrick. She journeys to farthest Babylon, fifty miles from the city, every night. Miss Jewel, being an unusual girl, is able to give a reason for this as for everything she does.

"Every one is so surprised that I prefer the long trip down here nights to a comfortable hotel in town," she says. "It is the taste of the open that appeases my homesickness for the West."

That Miss Jewel is a young woman of unusual self-control appears also from what she told me of the day that followed her day of dread, the date of her first appearance as a leading woman on Broadway.

"I was afraid to read my notices, so Monday night I went down to our little ranch outside Babylon, Long Island, and stayed until six-thirty Tuesday night. I did not see a paper until then, for I was determined not to spend the day worrying over bad notices.

"I found it a good plan. I happened to read my worst notice first and the rest soothed my 'injuries,' and I hadn't time to worry about that one before I was hard at work again."

At the Players Club on the Clyde Fitch night there sat behind me a bubbling woman who effervesced at sight of every celebrity in the gathering.

"Oh," I heard her bubble, "Is that Walter Hampden? The one that played The Servant in the House? If I'd known that I'd made more of a fuss over him."

Heard at the plays:

"You must show a 'coming on' disposition."—Mrs. Dot.

"No man is ever safe from a woman until he is dead. Even then some feminine worm may make a dead set at him."—Mrs. Dot.

"What would you call me?"

"I wouldn't call you. I'd let you sleep."—The Jolly Bachelors.

"When a relative of mine went to heaven he saw English and Spaniards, French and Scotch and Russian angels sitting about the throne and away over in the corner he saw an Irishman."

"That was because the Irish nation is the only one the Lord'll trust out of His sight."—The Prince of Bohemia.

"Matrimony is always boredom. It is only a question as to which brand of bore you prefer. I am tired of Billy's brand."—Mr. Buttles.

THE MATINEE GIRL.

DEATH OF LOTTA FAUST.

Sudden Close of a Promising Career—A Young Player Who Quickly Won Popularity.

By the death of Lotta Faust on Jan. 25 the American stage has lost a young actress of much promise. In her short career Miss Faust made an advancement that was scarcely short of the phenomenal. From the position of cash girl in a Brooklyn store she made her stage debut in 1897 at the age of sixteen years in Denman Thompson's Sunshine of Paradise Alley. A term of service in the choruses of Jack and the Beanstalk, The Man in the Moon, The Casino Girl, and The Belle of Bohemia preceded her first speaking part as George Villiers, Duke of Buckingham, in My Lady, in 1901. From this moment Miss Faust's career was one steady series of promotions. Short engagements in The Liberty Belles and The Defender foreshadowed her notable success with Montgomery and Stone in The Wizard of Oz. For two and a half seasons as Tryxie Tryfle Miss Faust sang the "Sammy" song with great success. This song, with her wonderful good-nature and her graceful dancing, established Miss Faust in public favor.

After appearing in Wonderland, Twiddle Twaddle and The White Hen, Miss Faust found another agreeable role, almost equal to that of Tryxie, as Ninette Valois with Lew Fields in The Girl Behind the Counter. From The Mimic World, in which she appeared during the Summer of 1908, Miss Faust came to her last part, that of "America's Most Famous Chorus Lady," Merri Murray, in The Midnight Sons. Her smile, her dancing and her captivating manner found their best vehicle in The Midnight Sons. Owing to her illness Miss Faust was unable to accompany the production on tour. She was successfully operated on for an abscess over the heart, but pneumonia, which in her weakened condition she could not resist, caused her death. Miss Faust was married in 1903 to Richie Ling, now with Viola Allen in The White Sister. She leaves a mother in Brooklyn.

Funeral services were held in the chapel of the Stephen Merritt Company, Nineteenth Street and Eighth Avenue, at 12.30 o'clock Thursday. The chapel was crowded and the street on both sides was lined with hundreds of people who were unable to gain admittance. The Rev. Dr. Young conducted the services. Lillian Herlein, formerly of The Rose of Algeria, sang "The Rosary." "If With All Your Hearts," from Elijah, was sung by George Moore, of the Old Dutch company, with accompaniment by Victor Herbert. The honorary pallbearers were Lew Fields, Lee Shubert, Victor Herbert, Edgar Smith, Glen MacDonough, Baldwin Sloane, Raymond Hubbell, Frank Langley, Charles Fields, William R. Sill, A. Toxen Worm, Benjamin von Ottinger, William Wood, Robert Harris, T. M. Marson, George Monroe, and Harry Fisher. The flowers from friends and admirers of the dead actress filled three carriages. Interment was in Mt. Kensico Cemetery.

MASON'S PREMIERE POSTPONED.

John Mason will begin his New York engagement in None So Blind, under the managerial direction of Harrison Grey Fiske and Lee Shubert, at the Hackett Theatre on Thursday evening, Feb. 3. The postponement from Monday night was decided upon in view of the numerous theatrical openings during the early part of this week and also because of the added advantage that will accrue from the opportunity to perfect the intricate lighting effects of the last scene, which shows the break of day on a peak in the Rocky Mountains. The preliminary production of None So Blind was made at the Hyperion Theatre, New Haven, last Saturday night.

ALCAZAR COMPANY REORGANIZED.

Belasco and Mayer have organized their Alcazar touring company, and will present the greatest of their San Francisco Alcazar Theatre successes on tour. The first offering will be St. Elmo, the authorized version by Willard Holcomb, for which Belasco and Mayer have secured exclusive Western rights. The tour opens Feb. 5 with bookings into the middle of June.

ACTING ON THE EAST SIDE

The Yiddish Drama and Its School of Interpreters Contrasted with the Productions at the Leading Theatres on the Great White Way.

When The Jews in Russia was recently presented at the People's Theatre on the Bowery, with Mr. Schlacht as Nachmann, the house was crowded to suffocation. The majority of the audience obviously hailed from that vicinity. But there were many who came from the other side of Broadway. The older generation was not alone represented, but the younger as well. Mothers and fathers brought their children. Between the acts they chewed sweets and conversed in polyglot. The balcony was crowded as well as the gallery, and all listened with the closest attention.

Three acts of the play were consumed in passionate but academic discussion. Now and then there was a brief interlude of comedy, but always at the end of it the discussion was resumed. The characters discussed the impending conflict. Nachmann, the fiery, demonstrative orthodox Jew, appeals in vain to the phlegmatic family circle in Leiser Frenkel's household. The doctrine of social democracy has innoculated them with the false belief that it guarantees freedom of thought and safety to the Jews under the law. Nachmann so excites himself in his arraignment of their fallacy that he is twice overcome by fainting spells. But he achieves nothing. Even his love for Leah Frenkel is repelled. The young Jewess loves a Christian.

There was impressive dignity in his manner and speech as he pointed out to Leah through the open window the collection of Jewish houses, within his vision, each with a pitiful family history, each with a tragedy that vibrated through your soul as through a stringed instrument. The graphic dialogue, the impassioned manner of the actor held you spellbound. You could have heard the proverbial pin drop. Not a soul in the audience stirred. It hardly breathed. There was no coughing, no clearing of throats. The little children kept their eyes riveted on the stage and listened as intently as their elders.

No Broadway audience would have tolerated half an act of this interminable speechifying, this static development of plot by words alone. It was all like a debate. But it gripped you. It thrilled and racked your whole nervous system. It was the acting that did it.

These foreign actors have a knack that Americans have yet to learn. Be they Yiddish, Italian, French, German or Russian, they act with their eyes, their hands and their bodies. It is not only temperamental—it is acquired. Not half a dozen English-speaking actors appearing on the New York stage can make a long speech interesting. They must have something to do—action, always action. Now and then in a whirlwind of passionate oratory they score in a speech. But for the most part they are as prosy as a spelling book and clever only when they appear in a play that ripples along like a shallow brook over a pebbly bottom. They disregard the gradations. Their characterizations lack color and contrast. They may be fine in the unleashing of passion in heroic scenes, but they are rarely interesting in those essentials where the actor is expected to come to the aid of the dramatist by filling in the half-tones of the portrait.

To see these Yiddish actors working out a scene to its utmost tension by the sheer magic of their facial expression and lively gestures—evidence of their earnestness and sincerity—is to feel the real spirit of the drama again with the buoyant instinct of youth. Their freedom of movement lends realism to their acting. You see at a glance that their naturalness is not the articulation of the joints of an automaton.

This Yiddish Leah was a sympathetic figure throughout. Nachmann, carried away by the fervor of his convictions, dominated every scene with the enthusiasm of a fiery propagandist, but only now and then did the actor who impersonated the character overstep the bounds of restrained emotionalism. Some allowance must be made for racial characteristics which he evinced. One was obliged to think of Novelli's Shylock, colored as it is by Hebraic racial traits, which some severely criticised, yet which in the Yiddish theatre is frankly indicated. The patriarchal Frenkel was wonderfully represented—the grim, Jewish humor along with the universal pathos of paternity when the grief-stricken father discovers his child's apostacy.

It made no difference what phase of human character the various scenes of the play unfolded, the attention of the audience never wavered. The orchestra between the acts played none of the popular tunes of the day, but operatic overtures, and mainly old ones. The curtain went up again and again and revealed the same scene, and again the great argumentation went on. The audience settled back into its seats or leaned forward in hushed expectancy not to lose a word of that precious argument.

True, it was a dialogue capable of being acted as well as spoken, but it rested with the actor to interpret it so as not to break the spell. The little bag of actors' tricks was not always in view. The acting had the charm of diversity. You did not once gain the impression that the distance that each player might walk this way and that had been carefully measured for him by the stage manager. The imaginary chalk line was not there to say, "So far and no farther." It was in all but the last act the literary play which Shaw had in mind when he said: "The literary play, I should explain, is a play that the actors have to act, in opposition to the acting play which acts them."

We surpass in every technical line. Nowhere are plays so well staged, scenically, as on Broadway; nowhere are the light effects so well produced; nowhere is the costuming so gorgeous, but nowhere is the acting keyed to such a uniformity of details. Our actors' failing is a fanatical worship of technique, which is merely the mechanical part of the art. Yet the technique of acting is one of the least difficult of any trade or profession. It can all be learned in a few lessons. It simply defines the boundary lines within which nature may exercise its freedom; but it is one of the most difficult of all techniques to *unlearn*. Prof. Brander Matthews says: "Excess of ingenuity is fatal to true grandeur." It is even more fatal to ease of movement.

The perfectly spontaneous acting on the Yiddish stage—and this is true of practically all foreign acting—is happily not the result of one man's instructions. It is this one-man domination in the person of the stage director that is so destructive of the illusion of natural acting and reduces actors to automatons. One man's conception is impressed on every character in the play. The actor is estopped from exercising his volition in applying the rudiments of his art, and the result is that lack of intuitive naturalness and that spontaneity which is so stimulating in foreign actors. Too much attention is paid to the superficialities of acting and not enough to its significance. It accounts for the colorless uniformity which is continually seen in some of the best theatres on Broadway where the interpretation of each class of roles is seemingly copied from the same pattern.

It cannot be that the East Side population surpasses in intelligence that of the uptown population in its discrimination of plays, to account for the fact that it will listen to three acts of expository dialogue before the crisis in the development of the action is reached. Even the babies in arms seemed to absorb something from the stage, and like the gallery gods they held their peace. A man just back of the writer kept his hat on for three acts, possibly out of respect, imagining himself in the synagogue. By the time the end of the third act was reached the development of the action began. The street without began to grow lively with jeering crowds passing the house of the old jeweler. It was time for the inmates to tremble. It meant the inauguration of the Pogram. The man in the seat back took his hat off and wiped his feverish brow with a cotton handkerchief. The children began to glue their eyes on the stage and to sharpen their ears. The big audience moved uneasily. To most of them the scenes about to develop bore an intimate relationship to their own lives—many had passed through them in real life. Almost all had relatives who had perished or escaped from the massacres.

The tragedy is inaugurated when the mob breaks the windows and sets furiously upon poor Schloime, the patient workman, and beats him almost into insensibility. Here and there in the audience were heard suppressed outcries of pity and horror. Graphically the scene was pictured where they put up the shutters and locked the doors in the last act, and Nachmann escapes with a crying child by a side door. Then the mob bursts into the house, beats down the inmates and reduces the contents to kindling wood. Leah kills herself with the pistol Nachmann has given her, thus escaping a worse fate. The curtain rolls down on a picture of cruel devastation and death.

You have witnessed a characteristic drama of the Yiddish stage—a certain undeniable literary refinement culminating in a tragedy that shakes the strongest nerves, but acted with a display of natural dramatic insight and force that hold you in a state of uninterrupted suspense through an hour or more of expository argumentation.

Amid such surroundings, perhaps, is born and bred the universal tendency of the modern Jews to take an interest in the drama, which in time has almost become constitutional. Any number of great actors are credited to their race in all countries; many distinguished playwrights, many composers of opera, critics and seven-tenths of the managers all over the world.

The Yiddish stage, however, is an institution to itself. It is melodramatic and harrowing. It deals with the elemental passions and its language is a jargon. There are Yiddish actors enough in New York to form a protective union and present a formidable front when they seek to enforce demands. Madame Kalich and Jacob Adler have written their names on the dead walls where all who run may read. The former is now a member of the New Theatre, the latter's Shylock is well remembered for its artistic power. The Yiddish population of Whitechapel, London, and the East Side, New York, regards its drama quite as much in an educational light as it does as a source of amusement. Adler told his audience in London, two years ago, that the Yiddish drama could be made a great educational force among Yiddish-speaking people, and as such should be largely supported by the wealthier Jews. There are intermittently playing on the East Side something like five Yiddish companies, and the Yiddish drama is growing. It has spread of late to Kansas City as a permanent institution, and few towns of more than 100,000 inhabitants but have their Yiddish playhouse.

HOSPITAL AT THE THEATRE.

An inhalatorium, or throat hospital, has been installed in the Casino Theatre by Manager Fred C. Whitney of The Chocolate Soldier company, for the benefit of the members of his musical comedy company. The hospital is under the direction of Dr. Joseph Muir, the throat specialist, and a trained nurse. The results are very gratifying to Mr. Whitney, who, realizing the strain of several months' singing on the voices of his principals and chorus people, conceived the idea of treating those voices, which needed special treatment. Mr. Whitney also announces that he has arranged with a riding academy to have his chorus girls take riding lessons on Tuesdays and Fridays of each week, thereby furnishing them with necessary exercise.

LITERARY AND DRAMATIC UNION.

An entertainment was given by the Literary and Dramatic Union at the studio of Irene Ackerman in the Lincoln Square Theatre Building last Wednesday, Jan. 26. Those who took part were Mrs. Katharine C. Fay, Frances Linton, Judge Thomas W. Pittman, Mrs. Eugene Rice, Charles T. Catlin, M. Gerard, Myron Bickford, Miss Hamilton, Mr. Kernell, Delina Peckham, Arthur Ritchie, Ina Nickel, a pupil of Miss Ackerman, in poems written by Miss Ackerman; John W. Curtis, Nana Whylie, Adele Samuels, C. Knapp, J. H. Whyte, Florence Burns, E. G. Slee, Annie James and Marta Spears.

BARNSTORMING IN TITUSVILLE.

The Traveling Salesman, appearing at the opera house in Titusville, Pa., Jan. 17, was confronted with the breaking down of the heating apparatus at the opera house at an hour too late to make permanent repairs in time for the evening's performance. A big sheet iron stove was used to heat the stage and a number of small gas stoves did similar duty through the body of the house. The efforts of the management were entirely successful to warm the house.

BLANCHE RING'S COMPANY.

The company engaged by Lew Fields for Blanche Ring's support when that singing comedienne appears at the Herald Square Theatre in George V. Hobart and Silvio Hein's new musical play, The Yankee Girl, Feb. 8, includes Harry Gilfoil, Lee Kohlmar, Halliday and Curley, Frederick Paulding, William P. Carleton, William Burress, Dorothy Brenner, Dorothy Jardon, Margaret Malcolm, Vinnie Bradcome and E. J. Caldwell.

THE ACTORS' FUND FAIR

PREPARATIONS FOR THE GREATEST EVENT IN THE CHARITY'S HISTORY.

The Vast Spaces of the Seventy-first Regiment Armory to Be Transformed into a Fairyland—President Taft to Take Part—Many Novel and Attractive Features.

President Taft, always an enthusiastic patron of the theatre, will lay aside official business on May 9 and come to New York especially to open the Actors' Fund Fair at the Seventy-first Regiment Armory. Though Grover Cleveland was an honorary vice-president of the Actors' Fund and other Chief Magistrates have been lovers of the theatre, President Taft is the first Chief Magistrate to give the stage this official distinction.

Celebrating the event, Chester Beach, probably the youngest American sculptor, has been commissioned by Archer M. Huntington, president of the American Numismatic Society, to make a gold medal for the President. It will be presented immediately after the opening address by a committee of twelve of the leading actresses in the country. From the same design as the President's medal 100 replicas will be struck off in silver for other distinguished guests.

"The fair promises to be the greatest charity bazaar ever held," said Charles Burnham, general manager.

"We have gained not only the assistance of President Taft, but scores of the most prominent men and women in the city. We hope to raise $200,000, and we need every cent of it for the great charitable scheme now under way for the relief of sick and needy members of the profession."

In less than a month after an appeal for assistance was sent out to the profession by Charles Burnham, 4,000 stagefolk—actors, actresses, managers, vaudeville artists and even circus people—wrote and offered their services.

Through the generosity of some of the wealthiest men of the city, the large drill hall of the Armory will be transformed into a great garden, similar in scenic effect to that of the Versailles. In the center of the hall will be a beautiful canopied booth, with a fountain playing before it. Mrs. James Speyer and a host of society women and debutantes will have charge of the booths. Set around it and so arranged as to present an exquisite vista, are numerous pergolas overgrown with a luxuriance of green vines and delicately tinted flowers. Beneath the balconies are long rows of garden booths, where everything will be sold from a motto to an automobile.

The Players, the Lambs, the Friars, the Century Theatre Club, the Professional Woman's League and the Twelfth Night Club have all taken booths and endeavoring to outvie each other in their exhibits.

A score of stage beauties will have charge of a racing wheel, and the tin gee-gees will race night and day to swell the fund. Another group of actresses dressed in the costumes of a dozen nations will serve tea in the dainty tea room. At the doll house society women and actresses will auction off dolls that they themselves have made clothes for.

In all there will be sixty or more booths. Many of them were taken by the largest manufacturers throughout the country who have donated thousands of dollars' worth of their products to be sold by the most charming women on the American stage. More than 1,000 of these will forsake the footlights during the week to be mere "saleladies."

The art exhibit will be the most complete collection of paintings, drawings and etchings of the stage and stagefolk ever gathered together at a single exhibit. Under the chairmanship of John W. Alexander, president of the American Academy of Design, the art committee has obtained the loan of some of the rarest pictures in the private collections of the city. A unique illustrators' exhibit has also been devised by Albert Sterner.

Giving variety to the display will be reproductions of rooms of houses famous in the history of the stage, among them Shakespeare's house. In these valuable relics and mementoes will be auctioned off by leading actors. The aged guests of the Actors' Home in Staten Island, which is supported by the Fund, are producing a special exhibit to be displayed in a booth—the exact reproduction of their living room at the Home.

A miniature theatre is being built at the Armory, and various managers in the city will present especially written plays with their stars in the leading roles.

The committees for the Fair have been selected from prominent society women, theatrical managers, artists, authors and stagefolk.

"There is no one more pitiable than the aged and infirm player who is wholly unfitted by training for any other vocation than the one he so eagerly and enthusiastically adopted in his youth," said Mr. Daniel Frohman, president of the Fund. "Nor is it his fault that he is stranded. The actor's is a precarious profession, more so than any other. The expenses of travel are heavy, the engagements uncertain, the failures many. It is the realization of this that stirs such widespread sympathy for our charity and makes the theatrical people so quick to aid those in their profession.

"Nowhere is there a more generous people than the stagefolk. They are the first to respond to calls for assistance during great national calamities, but when one of them needs any help he must always come to his own profession."

THE PLAYS OF THE WEEK

To be reviewed next week:

THE HEIGHTS.....Savoy
NONE SO BLIND.....Hackett
MID-CHANNEL.....Empire
THE YOUNG TURK.....New York
JUST A WIFE.....Belasco
MADAME X.....New Amsterdam

New Theatre—Twelfth Night.

Comedy in five acts, by William Shakespeare. Produced by Louis Calvert. Jan. 26.

Orsino.....Matheson Lang
Sebastian.....Alexander Calvert
Antonio.....Lee Baker
A Sea Captain.....Robert Homans
Valentine.....G. F. Hannam-Clark
Curio.....Reginald Barlow
Sir Toby Belch.....Louis Calvert
Sir Andrew Aguecheek..Ferdinand Gottschalk
Malvolio.....Oswald Yorke
Fabian.....Henry Stanford
Feste.....Jacob Wendell, Jr.
A Priest.....Pedro de Cordoba
An Officer.....Reginald Barlow
Servant to Olivia.....Robert Vivian
Olivia.....Leah Bateman-Hunter
Viola.....Annie Russell
Maria.....Jessie Busley

The Shakespearean flexibility of genius is delightfully shown in Twelfth Night. Side by side with the portrait of the vivacious, gentle, womanly Viola, the master dramatist contrasted that of the coarse, sensual, roystering, sack-guzzling Sir Toby Belch, and interwoven with Viola's romantic sentiment for the Duke Orsino he pictured the boisterous carousal scene of Sir Toby, Sir Andrew Aguecheek, Feste and the hoydenish Maria—one of the heartiest comedy scenes in the whole range of English drama—the whole fabric colored with the ingenious confusion of the identity of Sebastian and Viola and the inimitable coxcombry of Malvolio. That an audience should indulge in hearty laughter at a play written 300 years ago, as did the audience at the New Theatre Wednesday evening, is the best reply to those who contend that Shakespeare is for the closet and not for the stage.

In this production Annie Russell played Viola, Louis Calvert appeared as Sir Toby, Ferdinand Gottschalk as Aguecheek, Jessie Busley as Maria, Oswald Yorke as Malvolio, and Miss Bateman-Hunter as Olivia.

Miss Russell is so clever an actress that it was to be expected that her Viola would lack none of the finish and artistic sincerity which her experience and native capacity enable her to bestow on the depiction of this, one of the most interesting of Shakespeare's gentle feminine creations. It is therefore admitted at the outset that in all the external attributes her Viola is interesting. Yet any one who has Viola Allen's personality in the part in mind, passing over the less characteristic interpretation of Julia Marlowe, must have felt the absence of a certain surety of deportment and the swashing exterior which is so becoming to the maiden as the interpleader between Orsino and Olivia. She conceives Viola as touched with a gentle melancholy that takes no account of the opportunity for coquetry in her scenes with the smitten Olivia, which, well expressed, gives her the double interest of comedy and sentiment. Her interpretation is marked by a method of graceful simplicity that is absent in Miss Marlowe, and in all but the lack of bouncing spirit her performance was admirable.

Mr. Calvert's Sir Toby was a strong but rather slow-moving characterization, marked by a want of nimbleness of speech rather than a lack of physical animation, a peculiarity which was apparent in his Sir Peter Teazle. His broad effects are nicely achieved. He is dominating in his comedy in voice, physique and skill, and his whole interpretation, except in the particular noted, is an example of good, broad Shakespearean comedy work. The Sir Andrew Aguecheek of Mr. Gottschalk afforded an interesting instance of the comedian's genius for interpreting laughable types of a higher intellectual genre than the woeful forms so often seen on the musical comedy stage. He gave the character the eccentricity of gait and appearance that sets it off in such delightful contrast to the ponderous, swilli-bull proportions of Sir Toby.

Mr. Yorke's Malvolio was admirable. Without overdoing it, he denoted the excessive vanity of the steward in strong relief, and in strut, posture and conceit proved his capacity for the role as a happy selection withal. The most spirited acting of the evening was shown in the three characters of Maria, Feste, and Fabian, the latter by Harry Stanford. Miss Busley's Maria was a battery of electrical vivacity, and the scheming minx has seldom been better played. She was the over-sophisticated chambermaid to the life, and her accession to the sack-guzzling trio, in a fantastic night-robe, with a flounced mob-cap and in bare feet, worked the carousal up to a big effect. Mr. Wendell's fool was one of the best and one of the most animated performances of the evening. He sang the song in the drinking scene in a pleasant, well-modulated voice. Miss Hunter's Olivia deserves special commendation for its excellence, while Mr. Lang gave a languid and rather heavy reading of the lines of Orsino. Lee Baker's Antonio, the sea captain, was well presented, and Alexander Calvert gave a satisfactory interpretation of the role of Sebastian.

As a whole, the performance merits the highest praise. Aside from the good acting, it was exquisitely staged. Perhaps never has a New York audience gazed upon such an enchanting view as that of the Illyrian sea-coast of the first scene, painted by Albert. In sky and moonlight effect on the glittering waters amid the frowning rocks in the darkness, this picture is a masterwork of scene painting. Other fine scenes were the court-yard before Olivia's house, the setting for the drinking scene, and the cellar. Elliott Schenck arranged the incidental music, mainly from Elizabethan tunes, and at least two of the catches and songs are undoubtedly those employed by Shakespeare himself.

Daly's—The Inferior Sex.

Farce-comedy, in three acts, by Frank Stayton. Produced Jan. 24. (The Shuberts, managers.)

Eve Addison.....Maxine Elliott
Charles Winslow.....Arthur Byron
Bennett.....O. B. Clarence
Ah Sin.....T. Tamamoto
Officer.....Felix Edwardes
Quartermaster.....E. F. Meads
Luigi.....Frederick Lane
McPherson.....George J. Stansbury
Barton.....Thomas Braidon

Maxine Elliott made her first appearance this season on Broadway Monday evening at Daly's in a farce which deals with the reform of a confirmed woman hater, written by an English playwright, Frank Stayton, who is said to have received the suggestion for his piece from Mr. E. H. Sothern.

Charles Winslow, a young man embittered toward the gentler half of humanity, has taken to the high seas on his yacht, "The Firefly," to write a book on "the inferior sex." In a dense fog off the Scilly Islands his yacht picks up a small boat in which is the unconscious form of a woman. She is brought aboard against the protest of the owner of the "Firefly," and turns out to be Eve Addison, a novel-writing miss, who has been swept out to sea and for thirty-six hours has been adrift in her boat. There is nothing for Winslow to do but to put up with the presence of a representative of the detested sex, for he is afraid to land, knowing that his valet, Bennett, and a part of the crew will desert. They arrange things as best they can. There being but one cabin, Eve is to occupy the bunk at night and Winslow in the daytime, and as the girl has come aboard without her dress-suit case, Bennett considerately lays out a pair of pajamas for her, while the crew turns itself collectively into a ladies' maid and waits on her. All quickly fall under the spell of her sex except Winslow, who refuses to make any concession not imperatively demanded by the exigency of the situation. Eve turns the cabin into a boudoir and next stirs up a small mutiny among the crew for the purpose of compelling Winslow to land her. The mutiny gets beyond her control, however, and Eve, Winslow, and Bennett are forced to barricade the cabin and finally engage in a battle with the mutineers. The revolting crew is subdued, but not until Winslow is wounded in the leg, and the quick wit and tender ministrations of his unwelcome guest make him take a kindlier view of her. By the time an English passenger steamer sees the signal of distress and sends relief aboard, Winslow is cured of his antipathy to women, and when Eve is taken away aboard the steamer he insists on knowing her address and orders the "Firefly" to be headed back for London.

The three acts, two of which are laid in the cabin and one on deck of the yacht, are scenically well represented, and the action moves rapidly from incident to incident. The weakness of the piece is the ease with which the outcome is to be foreseen as soon as Eve is carried insensibly into the cabin. Not the least doubt obtains that Winslow will eventually make what terms he can with his feminine conqueror. Nevertheless, the audience followed the first two acts with unwavering interest, and only the last act showed the constitutional weakness of most third acts by letting down in the suspense created by the perplexity of the paradoxical posture of affairs. When a young man and a beautiful young woman become friendly after a period of enmity, the result is obvious.

Miss Elliott was decidedly charming in the part of the waterbound Eve, and she played with delightful coquettry and grace. Her acting always possesses a marked womanly interest and her method has become subtle and skillful by experience in many parts.

Mr. Byron played Winslow in an approved manner, though he rather overemphasised the characterisation by a nervously bolsterous manifestation of rudeness, whereas the grumbling, dogged, good-natured crustiness of the British character would perhaps lend an added artistic value to the part.

The interest of the farce is carried by the two principals with the butler, and this was exceptionally well played by O. B. Clarence. He fairly earned a share of the honors that fell to the performance by a droll, thoroughly characteristic impersonation.

The production is in the best of taste.

Lyceum—Mrs. Dot.

Comedy, in three acts, by W. Somerset Maugham. Produced Jan. 24. (Charles Frohman, manager.)

Mrs. Worthley ("Mrs. Dot").....Billie Burke
Freddie Perkins.....Basil Hallam
Elisa MacGregor.....Kate Meek
Gerald Halstane.....Julian L'Estrange
James Blenkinsop.....Fred Kerr
Lady Sellenger.....Annie Esmond
Nellie Sellenger.....Anne Meredith
Charles.....A. Lionel Hogarth
Mr. Wright.....Edgar MacGregor
Mr. Rixon.....Ernest Cossart
George.....P. S. McCoy
Farren.....Mildred Barrett

Mrs. Dot is one of those rippling, shallow but peculiarly entertaining comedies for which Mr. Maugham has become popular. As in Penelope and Lady Frederick he deals with all the superficialities of a fashionable woman's nature, and paints her foibles, her whims, her coquettry and her characteristic talent for intrigue. If you look for anything intrinsically dramatic you will be disappointed. He never shows us a roaring wild beast. He cages the butterfly and paints the lily. But his color scheme is always delightful. His palette shows all the splendors of the rainbow. The dialogue fairly crackles with crisp repartee. His personages are all such interesting characters. They talk inspirationally, and Mrs. Dot least like a rich London brewer's widow. But then, Watteau painted his shepherdesses in silks and satins, and like Watteau, Mr. Maugham has a method of his own. He is charmingly feminine and has a cunning hand in feminine portraiture.

Miss Tempest played Mrs. Dot in London for well-nigh a year. Miss Billie Burke possibly invests the role with much of herself, but her personality—and the part wants little more—is so charming and her comedy so spontaneous and coquettishly playful that her impersonation can well rest upon its own merits. The plot of a Maugham comedy, which always trenches close upon the border line of farce, is lucidly transparent. It is never the unexpected that happens, but the contrary. That which interests is the excellent character drawing, the dialogue—and the playing. He writes grateful roles.

Mrs. Dot is in love with Gerald Halstane and he with her. But some eight months before, he has become engaged to Nellie Sellenger, and while Lady Sellenger is averse to the marriage because Gerald is woefully poor, she becomes reconciled to the alliance when Gerald's older brother is killed in India, and leaves Gerald the heir of his title and income. Gladly would Gerald break the engagement, but he is honor bound to stick. Mrs. Dot thereupon puts her wits to work, determined that when a woman will she will. Being enormously rich, she invites Lady Sellenger, Nellie, and Gerald to spend a week at her superb villa on the Thames, and so contrives to throw Nellie and her cub of a cousin, Freddie Perkins, into each other's society that the two youngsters, already in love with each other and deftly encouraged by Mrs. Dot to hope for an annuity from her, elope and leave the field clear for Mrs. Dot to marry Gerald.

This story is embellished with numerous amusing episodes and characterizations. There is James Blenkinsop, a woman hater of agreeable manners, whom Mrs. Dot enlists in an intrigue to make Gerald jealous, and who plays a prominent part in the plot. There is Lady Sellenger, an entertaining dowager, concerned over her daughter's settlement in life, and there are the two youngsters, who preserve throughout a distinct and interesting individuality that contributes to the amusement.

But the principal charm of the comedy is the clever Mrs. Dot and the clever manner in which she is played by Miss Burke. Fred Kerr in the grateful role of Blenkinsop interpreted the character with a warm, stoical British complacency, and scored in the scene with Mrs. Dot where he pretends at last to be aroused out of his platonic attitude and to be passionately in love with her. Julian L'Estrange as Gerald made an excellent impression within the restricted scope of the lover, who after the first act becomes merely a foil for Miss Burke's chic and vivacity. Basil Hallam played Freddie, the boy lover, with unusual ability in picturing the juvenile vanity and cheepishness of his kind, and Annie Esmond made Lady Sellenger a speaking portrait. A. Lionel Hogarth depicted the sophistication of the English servant, as Gerald's valet of the first act, in a quaintly life-like manner, and Kate Meek was good in the colorless part of Mrs. Dot's aunt.

Comedy—The Watcher.

A modern drama in four acts, by Cora Maynard. Staged by John Emerson. Produced Jan. 27. (F. Ray Comstock, manager.)

Joe Worden.....Thurlow Bergen
George Kent.....John Emerson
Vivian Kent.....Percy Haswell
Police Kent.....Cathrine Countiss
Mary.....Marion Ballou
Nurse.....Malvina Longfellow

Cora Maynard's drama held the first-night audience at the Comedy Theatre Thursday evening in a strong grip of suspense until the last curtain fell. The author showed a decided capacity, not only for creating a dramatic story of domestic life, but of investing it with incidents and situations that exercise an unqualified interest. The climax of the third act afforded a theatric thrill of sufficient voltage to give the most blasé of the habitual first-nighters a keen sensation. A diluted form of Spiritualism is infused into the action, but the interest of the drama rests upon a purely dramatic basis, the clash of characters among the four active factors in the story.

Joe Worden, who within five years has become rich in copper, is in love with Vivian Kent, whose father, a rich man, left his wife, his daughter and his son, George, in straightened circumstances. Poverty has an ill effect on George Kent. While his sister earns her living by writing for the magazines, he follows the races and secretly becomes a gambler.

Police, his wife, is unhappy. The daughter of a dressmaker and starting her career as a typewriter, she married George Kent to gratify her longing for luxury and wealth, only to be sorely disappointed at the end of a year. She returns home after a month's absence, following a quarrel with George, in response to Vivian's summon apprising her of the serious illness of Mrs. Kent, her mother-in-law, who has exercised a beautiful influence on the home life of the little circle and taught them that the dead are still with us after their bodies have been interred.

Police returns just before Mrs. Kent's death, and is strangely affected by the news that Joe Worden is an accepted wooer of Vivian. She tells Vivian that Worden was once engaged to one of her friends, but in a scene which she has with Worden it develops that she was the one engaged to him, and that she cast him over for young Kent because Worden was poor. With a strong secret dislike for her husband, her jealousy is aroused, and she informs Worden that she cannot tolerate the thought of his marriage to Vivian.

The mother dies, and three months elapse. George Kent becomes more and more addicted to gambling; Vivian accepts Worden, and Police is left alone in the house one night while her husband is at the gaming table, and Worden and Vivian have gone to a party. She prays for strength to support her in her trials and disappointments, when Worden unexpectedly enters the room. He has followed George Kent at Vivian's bidding, caught him cheating at poker and persuaded the half-drunken gamester to follow him to his home.

The opportunity to be alone with her old lover and the desire to make his marriage to Vivian impossible, impels Police to desperate action. She locks the door and drops the key down her corsage, refuses to let Worden leave the house, and attempts to throw herself into his arms. He repels her, and demands that she open the door.

At that moment Vivian and George return. Half crazed with drink, George bursts in the door, and Vivian and he discover Police and Worden alone together. The situation is self-apparent, but is made doubly significant when Police, maddened to desperation by his rebuff, denounces Worden as an uninvited latruder, and acclaims herself his mistress.

George Kent seizes a revolver to kill Worden, who wrests the weapon out of his grasp, and in reply to Vivian's question admits that part of Police's story is true, but denounces the remainder as false. He promises to return the following morning and make an explanation.

There is a qualified adjustment of affairs in the last act, when Worden calls early the next day and prevails upon Police, subdued by circumstances in which the spiritual influence of the dead mother exerts a share, to set matters right before Vivian. She voluntarily admits Worden's innocence, and confesses that she broke off her engagement to him because she wished to marry a man of wealth. George Kent is restrained by the spiritual presence of his mother from blowing out his brains, and persuaded to accept his fate, while the hope is held out that time will smooth the path to Vivian and Worden's eventual happiness.

The play is well constructed, and the story develops by natural stages to the big climax of the third act. Even the last act is appreciably above the usual quality of the tag-end of a promising complication, and while the theme is in a sense highly tragic and a supernatural influence is invoked to combine the fabric of the whole into cohesive unity, The Watcher is a play above the ordinary in craftsmanship as well as in comprehensive interest. The language is clear and expressive, and the characters are well drawn. The whole, however, is theatric, and the climax has the distinctly obsolescent flavor of a situation by Sardou.

The performance was distinguished by an excellent interpretation, in which Percy Haswell as Vivian denoted with happy efficiency the pure, spiritual faith in her mother's perpetuated existence and influence, and Cathrine Countiss depicted with marked elemental force the fierce, volcanic spirit of the disappointed and affronted Police. She deserves special notice for the striking contrast in her method of denoting the perfectly normal, womanly side of Police's character in the first act, with the woman governed by the distorted passions of envy, rage and vindictiveness of the later acts.

Mr. Emerson excelled in the part of George Kent, the cigarette-smoking, nerve-racked, alcoholic youth of the period, made more or less familiar by Tully Marshall in Paid in Full and The City. Mr. Emerson was the intimate friend of the late Clyde Fitch, and he staged The City and staged The Watcher. Something of the style and spirit of the one is in the other; something of Tully Marshall is in John Emerson, but his performance was something better than imitation, and his strong, vigorous, characteristic interpretation of the lack-moral young man deserves attention. Thurlow Bergen's Joe Worden was an admirable, manly, dignified characterisation of a man of affairs who is not easily moved by the storms of life. He is the sane onlooker on the moral decrepitude that has worm-eaten the domestic hearth and spread its contagion to all but the pure Vivian. His acting is finished and his bearing has the stamp of confidence. An excellent bit of Irish character work was done by Marion Ballou as the housemaid. The beautiful Malvinia Longfellow barely came within the glare of the footlights, and as a nurse in the first act was only suggested by the author.

The performance made a strong impression, but whether the Broadway public will flock to see a play of real power in dealing unsparingly with a domestic tragedy must be left to results.

(Continued on page 7.)

THE STAGE IN HOLLAND

Mrs. Van Eysden—The New Year's Programme at the Grand—Clyde Fitch's Woman in the Case Well Received—Veta Duttlinger, the Young American Violinist—Notes.

(*Special Correspondence of The Mirror.*)

ROTTERDAM, Jan. 12.—It would be difficult indeed to find a greater favorite on any stage than Mrs. Van Eysden on the Dutch stage of to-day. She is the wife of the manager of the Grand Theatre in this city

Mrs. Van Eysden as Madame Sans Gene.

and the leading commedienne of its dramatic company, or say, of the "Rotterdamsch Tooneel gezelschap." Mrs. Van Eysden occupies a most enviable position, both from an artistic as well as from a social point of view, and her annual benefits are always perfect bumpers, the public coming in flocks to applaud and admire one of its prime favorites. Of course, the floral offerings and ovations of every kind that signalize these festive occasions are simply enormous.

Besides her noteworthy talent as an actress, Mrs. Van Eysden is a handsome woman, with a fine stage presence and great taste in the choice of her dresses, and besides, in private life she possesses a winning and sympathetic personality which insures her a host of friends not only in Rotterdam, but throughout the entire country. Her repertoire is very extensive, though high comedy is her sphere par excellence, as my readers can judge by her photograph.

Madame Sans Gene is one of the characters which she has made her own, and in which she is unrivaled on the Dutch stage. The second photo is, as can be seen, in the first act or prologue of the play where Madame Sans Gene appears in her humble calling of washerwoman.

True to the accepted custom at the Grand, Manager Van Eysden put on a special New Year's programme, or rather produced a comedy farce of the lightest, say trivial nature, but perfectly harmless in plot and development, the idea being to render the bill quite suitable for the juvenile portion of the audience. This portion is a very preponderant one during the holiday weeks, and therefore the choice of programme aforesaid. This time the selection made was trivial forsooth, for a tamer or weaker farcical comedy than Het Donkere Punt (The Dark Point), from the German of Kadelburg and Presber, can hardly be desired. It is the latest effort of the Teutonic authors, and seems to have made a hit at the Lustspielhaus of Berlin, as has also been the case here. Het Donkere Punt has in fact done very good business, and is again a proof of the vapid exigencies of the present public in every land or clime. All that this public asks is to be allowed to laugh, and at what—at the most insipid situations and pointless sayings, besprinkled with bits of tomfoolery and would-be broad humor. The age is one of such mental strain and restless go-ahead that the only excuse for the public taste is the wish for mental relaxation, since not even a semblance of brain working is required to follow such productions as Het Donkere Punt and other similar farcical concoctions. Considering the subject in this light, one might be tempted to exclaim: "Fortunate are those who can throw off the cares of this world and laugh at such trash!" Unfortunately, however, though by no means a pessimist and apt, on the contrary, to take "matters cheerfully and to find a bright side to all things found," The Dark Point, pitch dark indeed, remaining with a stolid countenance throughout the whole evening.

Happily for the management, the crowded house laughed incessantly, the farce making, as I said, "a decided hit." The cast was of course a good one, Messrs. Poolman, De Yong and Vervoorn deserving particular mention. On New Year's night and the two succeeding evenings, the bill was opened by the delivery of the New Year's wish, quite a typical incident here and which is carried out in all the theatres. The idea is the following: Two of the leading artists in the characters of Pieternel and Thomasvaer, a peasant couple, enact a scene written for the occasion, the aim being to pass in review the events of the old year and to tender good wishes to one and all for the new year. Needless to add that local allusions and hits of every kind are made at will, besides, of course, a number of heartfelt good wishes for prosperity and long life to all, beginning by the members of the royal household.

A pretty allusion was made with regard to little Princess Juliana, and at the close of the scene the orchestra struck up the "Wilhelmus," the Dutch national anthem, which was listened to by the audience standing. The characters of Pieternel and Thomasvaer are from an old Dutch farce, with songs and dances, entitled De Bruiloft van Kloris and Roosje (The Wedding of Kloris and Roosje), which is given in some theatres in its entirety at this time of the year, others limiting themselves to the scene of the New Year's wish (which is naturally written afresh each year to suit the circumstances), as was done at the Grand. Mrs. Van Eysden was Pieternel and Mr. Poolman Thomasvaer, and a jolly and unctuous couple they were to be sure.

Het Tooneel (The Stage) is the name of a dramatic company organized at Amsterdam and whose sphere of action comprises not only that city but nearly all the other places of any importance in the country. Naturally Rotterdam comes foremost in the ranks, and one or two performances weekly are given here on off nights at the Grand or at the Tivoli. The manager and leading man of the company is the well known actor, Willem Royaards. His name is not new to English ears, as he played a couple of engagements in London and the provinces several years ago, acting of course in English, and not as a star, but as a regular member of the combination. He has also acted in Berlin in German, but has now returned for good to the Dutch stage, where he is held in great esteem. Besides his talent as an actor, he has the reputation of being quite a scholar and an unusually capable stage manager.

The latest production of Het Tooneel has been Clyde Fitch's powerful drama, The Woman in the Case, performed here under the Dutch title of De Vrouw in't Spel, which is almost a literal translation of the original one in English. The play has been severely judged by the press, but the public on the contrary, is unanimous in passing a favorable verdict, in which I heartily coincide. The drama has of course flaws and has a rather too sensational tinge, but the interest is intense and absorbing, the characters drawn in vivid colors, the realism and power of the situations are undeniable, and the entire play is a remarkable piece of dramatic work. Wherein both public and press have indeed been in unison as in the eulogies tributed to the artists of the cast.

Clyde Fitch's play has indeed been a success for Het Tooneel, the signal triumph being for Mrs. Van Dommelen as Claire Forster. It was a masterly impersonation, the facial by-play, action and appearance being perfect in every detail, even to the most insignificant one. Mrs. De Vries was very effective as Margaret Rolfe, the thrilling scene which closes the play being a very contest for life in its tension of nerve and will. Messrs. Chrispyn and Gimberg come in for an encomium as Julian Rolfe and Thompson, respectively. De Vrouw in't Spel will be repeated to-night at the Grand, in view of the success of the initial performance.

The series of German operas to be given under the joint management of Herr Julius Otto, of the Elberfeld Stadtheater, and Mr. Poutsma, scenic artist of the Grand, have been opened on an off night by a performance of Wagner's Siegfried. It was a ringing success, particularly for the management and for the very popular Dutch tenor, Jac. Urius, who was of course the Siegfried of the occasion. He was in excellent voice and presented a most complete realization of the character, as well vocally as dramatically, so much so that his Siegfried may be considered as one of the best now to be heard on the operatic stage at present. Urius possesses a voice of such freshness and vigor that he wields it with equal ease at the close as at the beginning of the score. He is besides a gifted actor, so that his appearance is an infallible factor to insure a worthy performance of such an opera as Siegfried, where the brunt of the music and the action falls to the title role. As can readily be imagined, the applause bestowed on the great tenor was wildly enthusiastic.

Veta Duttlinger, the 17-year-old American violinist, has given a recital at the Tivoli Theatre here under the management of Impresario De Haan. The young artist is a pupil of the celebrated maestro, Auer, and bids fair to become a star of some magnitude in the musical world. She handles her bow with great skill and power, displays exquisite sentiment and artistic intuition. Among the numbers forming the programme, certainly the "Nocturne" of Chopin was one deserving most unqualified praise and admiration.

The Royal Dramatic company of Amsterdam will produce a new and original play by Willem Schnurman on an off night at the Tivoli, bearing the title of Veertig (Forty). The production is looked forward to with lively interest.

A. J. G.

THE PLAYS OF THE WEEK.

(*Continued from page 6.*)

Academy of Music—Ragged Robin.

Play, in three acts, by Rida Johnson Young and Rita Olcott. Produced Jan. 24. (Augustus Pitou, manager.)

Ragged Robin	Chauncey Olcott
Andrew Grattan	Mark Price
Margaret Grattan	Rose Curry
Sheelah Grattan	Lottie Smith
Martin Darcy	Gerome Edwards
Joan Darcy	Magda Foy
Lanty Lanigan	Andrew O'Neil
Beth Meehan	Josie Claflin
Shaun Casey	George Brennan
Barney Riley	Charles L. Newton
Casey Sullivan	William Jones
Darby	John B. Gasparo
Meg Manning	Charlotte Smith
Bess Riley	May Morley
Mary	Alice Farrell
Comrade	By Himself
Fairy of the Well	Alice Farrell
The Fairy Host, Misses Hayden, Waite, Watkins, and Lyons	
The Leprahaun	Margaret Johnson
The Good little People, May Morley, Florence Critchley, Marion Gasparo	

Ragged Robin, with its love story, its fanciful conceits of Irish imagination, and above all its tender and sometimes pathetic ballads as sung by Chauncey Olcott, makes a pleasing evening's entertainment. Time was when the Irish drama of mingled joy and sorrow had its vogue, but in the change of public taste the sponsors of such drama have disappeared, leaving Chauncey Olcott practically alone to furnish this sort of play. That there are many who still enjoy the humble poetry in the lives of the Irish years ago is evident from the throng which filled the spacious Academy of Music to greet Mr. Olcott after his two years' absence from New York.

Ragged Robin, whose real name was Robert Darcy, through the instrumentality of his stepbrother, Martin Darcy, was disinherited by his father. In his wanderings he met Margaret Grattan and fell in love with her. She, however, was engaged to marry Martin. In spite of their mutual love Robin and Margaret had to part. Robin, throughout his unhappiness, kept the secret of his birth. Margaret's father compelled her to marry Martin. The latter soon squandered all the Grattan money, and Andrew Grattan, Margaret's father, moved from Inishannon to the peat bogs, where he secured work. In the meantime Robin's father had forgiven his son, and had left him money. Three years later Robin returned to Inishannon, whence he had fled at Margaret's wedding. Learning of Martin's death and of the plight of the Grattan family Robin hurried to the peat bogs where he was just in time to save Margaret and her father. The marriage of Margaret and Robin followed.

The mounting of the production was lavish and beautiful, the story was full of heart's interest, the acting was satisfactory, Mr. Olcott's songs were appealing, and the whole production was received with much enthusiasm. As usual, Mr. Olcott's songs were the "big" feature of the entertainment. He knows how to sing them into the favor of his audiences, and the latter showed their favor. Rose Curry proved to be one of the prettiest leading ladies that has been seen for some time. Her acting was creditable. The rest of the cast did well. Their harmonious and painstaking work contributed much to the success of this Irish drama.

Bijou, Brooklyn—St. Elmo.

Dramatization by Ulile Akerstrom of Mrs. Augusta Evans' novel.

St. Elmo Murray	Frank H. La Rue
Gordon Leigh	Daniel J. Hamilton
Mr. Hammond	J. Merton Strock
Clinton Allston	Eugene Frazier
Lazy Joe	William A. Mortimer
Dan	J. Hall Owen
Dr. Watson	Frank Armstrong
Henry Dent	Louis Gordon
Edna Earl	Edna May Spooner
Agnes Powell	Mabel Griffith
Dorothy Elmira Wood	Valerie Bijou
Mrs. Murray	Edith Bowers
Gertrude Powell	Jane Salisbury
Little Hulda	Corinne Malvern
Mrs. Montgomery	Katherine Francis

Willard Holcomb first realized the possibilities of St. Elmo, and with the successful production of his adaptation other writers turned their attention to the novel of the grandmothers. The Corse Payton Bijou Stock company presented a version by Ulile Akerstrom to crowded houses all last week. Miss Akerstrom has divided her play into a prologue and four acts, and follows the lines of the book closely. In some instances speeches are placed in the mouths of other characters to save a too numerous cast.

The prologue finds Edna directing St. Elmo to her grandfather's blacksmith shop, followed by the duel between Dent and Allston, and Edna's horror at the tragedy which Allston, the successful duelist, terms "honorable satisfaction."

The first act discloses Edna at the home of Mrs. Wood, where she has sought a domicile after the death of her grandparents, and her determination to leave for the city to earn her own livelihood.

Miss Akerstrom's play really begins with the second act, the action occurring a year later and takes place at the home of Mrs. Murray, St. Elmo's mother, where Edna has been an inmate, having been taken in by Mrs. Murray at the time of the train wreck in which Edna was injured. Her adoption is contrary to the wishes of St. Elmo, a woman hater, a condition resulting from his earlier experiences with Agnes Powell, which has developed him into a cynic and scoffer—without respect for either man or God. The introduction of little Hulda, the blind child, in this scene is a capital idea and shows at least a humane trait in a character which has become abhorrent to its audience. The third act is laid in the den of St. Elmo, which hardly did credit to a man whose travels had been spent in gathering curios and odd articles for the decoration of this room. The final act and happy culmination of all is enacted before the little village church where St. Elmo's reformation is brought about.

The dramatizer could easily have omitted her prologue and first act, as nothing essential to the story was developed which could not have been told to better advantage in the later scenes.

While she has built her play for the woman lead, the scenes and situations are all dominated by St. Elmo, and an admirable portrayal was offered by Frank La Rue, although he was handicapped by a heavy cold. He fully conceived all the whims of this extraordinary character, and he was at his best as the cynic. Edna May Spooner hardly looked the youthful girl in the early scenes, but showed her art as the play progressed. William A. Mortimer as the uncultured mountain boy proved a pleasant treat. Little Hulda was played by a sweet, doll-like young actress, Corinne Malvern, who won the hearts of all. Her childish reading of the lines was delightful. J. Merton Strock was a manly and dignified Rev. Hammond, while Jane Salisbury was an ingenuous Gertrude. The remaining roles were in capable hands. The production was adequate, although not elaborate. An equally capable and effective offering of the same play was made by the Lee Avenue Theatre Stock, at Mr. Payton's Williamsburg theatre.

At Other Playhouses.

GRAND OPERA HOUSE.—The Candy Shop, with the original cast, including Rock and Fulton and Frank Lalor, pleased the patrons of this house last week. The entire company by hard work did much to help its success. This week, The Traveling Salesman.

ACADEMY OF MUSIC.—Chauncey Olcott is playing his second successful week in Ragged Robin at this house. Next week, E. H. Sothern and Julia Marlowe begin a limited engagement in repertoire.

WEST END.—Marguerite Clark and William Norris in The King of Cadonia opened to a very poor house last Monday night. The work of Clara Palmer as Militza is marked by intelligence and cleverness throughout. She has an excellent part, plays well, sings well and dances well, and the appreciation she won from the audience evidenced her success. Marguerite Clark was beautifully dainty and pretty as the Princess Marie, and her four ladies in waiting formed an attractive setting to this clever little artist. William Danforth as Bran was humorous and convincing and he sang his numbers well. William Norris was best in the second act, and Robert Dempster as the King looked the part and showed care and study in his performance of the role. It was a noticeable fact that either the orchestra was too loud or the singers pitched their voices too low for the proper enjoyment of this musical comedy, which is really filled with many pleasing and attractive melodies. With the exception of one or two of the cast, very little could be heard over the footlights in the way of the enunciation of the singers. This week, Andrew Mack in The Prince of Bohemia.

THE ACTORS' SOCIETY

SEVERAL MEMBERS RETURN WITH THE NEW PRODUCTIONS.

Paul Harris an Author—Maxine Elliott, M. L. Heckert, Cathrine Countiss, and Marion Ballou Return to Town—Lizzie Goode Begins Her Season—Notes.

Paul Harris has finished a farce comedy sketch entitled All in the Family.

In the casts about town are: M. L. Heckert, with William Collier in A Lucky Star; Maxine Elliott, in The Inferior Sex, and Cathrine Countiss and Marion Ballou, in The Watcher.

Edward Poland, who has been playing the part of Toby in Polly of the Circus, is receiving very good notices from both press and public.

Lizzie Goode opened in Louisville, Ky., on the twenty-fourth in a sketch with Lavinia Shannon called Fine Feathers, by Howell Collins. It has a solid booking over the Orpheum Circuit.

Sam Cult reports much success with the Rebecca of Sunnybrook Farm in Boston.

John M. Sullivan is playing with Sothern and Marlowe.

Vania Marinoff is playing with The House Next Door, receiving the same praise for her work on the road that she received in New York.

Mrs. Edward Hawkinson was a very welcome visitor at the office recently. She related the news in regard to her wedding, which took place at her former home in Baltimore Dec. 31. After a short and pleasant trip to Florida they have returned to New York to take up their home here. Friends of Florence Weston will be pleased to know that she is the Mrs. Edward Hawkinson referred to above.

Joseph Belmont, who recently closed with The House of a Thousand Candles, has opened with Charles A. Loder in vaudeville.

Secretary H. Nelson Morey was suffering from an attack of tonsilitis last week. For a few days Mr. Morey was at the office only for a couple of hours each day.

F. C. Wood, doorkeeper at the Hudson Theatre, recently presented the office with a novel present. Mr. Wood carved a miniature seven-masted schooner from wood and, in some way known only to himself, succeeded in getting it into a bottle. Mr. Wood has made many such pieces of bric-a-brac and presents them to his friends, among whom he includes the "boys" in the society's office across the street.

THE CENTURY THEATRE CLUB.

The meeting of the club Friday afternoon, Jan. 28, was devoted to a discussion of comic opera. A paper by Julian Edwards was read by Mrs. Simone Schendel. Mr. Edwards traced the development of comic opera, speaking of the Italian opera buffa, French opera comique, and opera bouffe. The last named variety of opera stands in the same relation to opera comique that farce does to comedy. Offenbach, with his Belle Helene, Grand Duchess and like operas, brought the opera bouffe into popularity. Others of the same school were Planquette with Les Cloches de Corneville and Lecocq with La Fille de Madame Angot and Cicolle. Gilbert and Sullivan in England were the originators of an opera which still remains sui generis. Of American comic operas those by Reginald De Koven, Victor Herbert, and Julian Edwards represent the American contributions to the comic opera field. Solos illustrating the different points in Mr. Edwards' paper were rendered by Geoffrey O'Hara with a selection from Offenbach's Grand Duchess, by Lillian Kirschberg in a selection from Strauss' Die Fledermaus, by Vivian Holt and Harrison T. Raymond, who contributed a selection from Gilbert and Sullivan's Mikado; by Mr. Harrison in a song from De Koven's Robin Hood, by Vivian Holt, who selected Victor Herbert's Mlle. Modiste; by Miss Elizabeth Murray in The Rose of Algeria, and by Geoffrey O'Hara, who illustrated Mr. Edwards' work in When Johnnie Comes Marching Home.

MRS. PACKARD SEES AN IMPROVEMENT.

Mrs. Beaumont Packard, who for eighteen years has been established in the dramatic agency end of the theatrical profession and is therefore well able to judge, recently said:

"From the great number of orders I have received for the coming Spring and Summer stock companies, as well as next Fall's dramatic productions, it would certainly seem to me that things have taken a turn for the better, and that we may expect a considerably improved condition of affairs in the theatrical world during 1910."

This should be pleasing reading to managers and actors alike, as Mrs. Packard engages for such prominent managers as the Messrs. Shubert, Liebler and Company, Harrison Grey Fiske, and Maurice Campbell. It is no unusual thing for managers to leave the entire organization of their companies to Mrs. Packard's judgment. They merely hand her the play to read, and have such confidence in her ability and discernment that they never inquire as to her ideas, and see the people for the first time when rehearsal is called. In this way her business has steadily grown to its present large proportions.

Gossip of the Town

Winifred Florence, prima donna and comedienne, who has been studying abroad for the past year and a half, was the recipient of a unique token recently. At the ceremonial session of the Moslem Temple in Detroit, during the banquet and entertainment, Miss Florence was presented with a Shrine fez with her name embroidered inside. In presenting the fez, Potentate Perrett commented on the fact that thirty-two years ago Billy Florence, Miss Florence's uncle, helped to found the Shrine in America. Miss Florence was the soloist of the evening.

Carl Haydn, en route with Grace Van Studdiford in The Golden Butterfly, writes to THE MIRROR correcting the impression created by the description of Mr. Hubert Wilke's escape from the Ring Theatre fire in Vienna, that the Manhattan Opera House production of The Tales of Hoffman was the first since the memorable disaster referred to. Mr. Haydn says that he say the opera performed at the Royal Opera in Vienna either in the year 1900 or the Spring of 1901, with Frances Saville, the San Francisco soprano, in one of the prima donna roles and Franz Naval as the tenor.

Nicola Zerola, of the Manhattan Grand Opera company, has signed a contract to sing for three seasons at Covent Garden, London. Mr. Zerola is a tenor.

Gwendolyn Piers, who replaced Edith Taliaferro in Polly of the Circus, is attracting much attention not only by her performances but through her charming personality. Miss Piers, who has played the past five weeks, recently celebrated her eighteenth birthday.

Fred A. Du Bois, of the Actors' Fund Home, was a guest of Mark W. Davis at his home in Newark, N. J., recently. Mr. Davis, who was a road manager, has not been actively associated with the business for several years.

W. F. Rochester is now out of the doctor's hands, and has entirely recovered from his operations, which were performed in California. He returned to New York recently looking the picture of health.

The opening of Cora Maynard's new play, The Watcher, at the Comedy Theatre, has been changed from Wednesday to Thursday evening of this week.

The Detroit Boat Company, of Detroit, Mich., has donated a large motor boat to the Actors' Fund Fair, to be held in May. The boat will be on exhibition at Madison Square Garden in February. A special tank is to be built for it, and Mabel Taliaferro has been selected to christen the boat as it slides down the ways into the water.

Lillian Russell, Mildred Holland, and Mrs. John Alexander have each donated a doll to be sold at the Actors' Fund Fair this Spring.

The engagement of Adeline Genee, the dancer, now with The Silver Star, to Frank S. Ialt, of London, is announced. The marriage will take place in London this June. She will continue on the stage but one more season.

Ruth St. Denis has added a new dance, called "The Lotus Pond," to her repertoire of Hindoo dances.

Henry B. Harris has received from Winchell Smith the latter's dramatization of George Randolph Chester's novel, "The Making of Bobby Burnit." The play will be known as Bobby Burnit.

Henry B. Harris will produce The Commuters, by James Forbes, in Atlantic City April 18.

John Drew, who was assessed for $25,000 of personal property in New York, swore off his taxes Jan. 27 on the grounds that he lives in East Hampton, L. I., and is not a citizen of New York city.

Eighty employes of the banking house headed by the late Spencer Trask attended Thursday evening's performance of The Little Town of Bethlehem at the Garden Theatre. The play is by Katrina Trask, Mr. Trask's widow.

William Gillette is writing a play in which Marie Doro will open her next season in Boston in September. Miss Doro is to appear in The Climax in London before the opening of her next American season.

Ada Rehan is entertaining Lady Barrington, of London.

Charles A. Pryor, manager of the Irish Prince company, was married Jan. 1 in Fresno, Cal., to Nell C. Claire.

Beulah Poynter is this year playing her fifth consecutive season in her own dramatization of Lena Rivers. The company includes: Beulah Poynter, Rose Watson, Claribel Worth, Edwina Levin, Lettie Ford, Nettie Loudin, John Bowers, Joseph Kelvin, Ted V. Armond, Edwin Dale, Harold D. Hayes, William Heuck, John Reubin, Harry J. Jackson, manager; J. L. Cummings, representative.

George Alison impressed the Crescent, Brooklyn, audience with his strong characterization of St. Elmo, and this week is playing the truth-loving curate in The Hypocrites.

Mr. Sellon, who has been successful in The Cat and the Fiddle for the past three seasons, will launch a new musical extravaganza, The Cow and the Moon, which will play Klaw and Erlanger houses. It will go to the Coast. Mr. Sellon will head the company of some fifty people. It may be tried out in Chicago as a Summer attraction. William E. Raynor will again be in advance. The Cat and the Fiddle, with a new production, will tour the East, Southeast and return dates in the Southwest.

William Macauley, who is starring this season in The Little Homestead, has secured from Henry B. Harris the rights to Robert Edeson's play, Classmates, by William C. De Mille, for next season. J. M. Stout will arrange his tour.

The last appearance of the late Constance Hampton was at an entertainment of The Literary and Dramatic Union at the studio of Irene Ackerman, where she gave a recitation.

Louis F. Werba has secured a new play called The White Squaw, by D. M. Klaw, which he will produce late this season or early next Fall. The scene is laid in Michigan in the early twenties.

An interlocutory decree of divorce was granted Benjamin J. MacMullen from his wife, Lucia Knox MacMullen, by Judge Blanchard, of the Supreme Court, Jan. 24.

The Jesters, Maude Adams' play of some seasons back, was presented for charity by amateurs in Philadelphia Jan. 28.

George L. Marion, a theatrical agent, was found guilty of murder in the first degree in Wilkes-Barre, Pa., Jan. 27. He was charged with killing a woman in Wilkes-Barre last August.

A special performance of Aida will be given at the Metropolitan Opera House March 15 for the benefit of the Legal Aid Society, which assists the poor to obtain legal redress free of charge.

Henry Jewett, now playing in support of William Hodge in The Man from Home, has become an American citizen. Mr. Jewett is an Australian by birth. He recently took out naturalization papers.

Arnold Daly, assisted by Josephine Drake and Maurice Franklin, gave a performance of Bernard Shaw's How He Lied to Her Husband at the residence of Mr. and Mrs. Robert Goelet, 647 Fifth avenue, Wednesday evening.

An injunction was granted Marie Cahill and Silvio Hein restraining Charles K. Harris from publishing the chorus of a song entitled "I Think I Hear a Woodpecker Knocking at My Family Tree." Miss Cahill has a song in her musical comedy, The Boys and Betty, entitled "The Arab Love Song," composed by Mr. Hein. They claim that the chorus of Mr. Harris' song is similar to that of "The Arab Love Song." Judge Hand held that the similarity constituted an infringement and granted the injunction.

Wallace Sackett left Chicago recently on a tour to the Pacific Coast in advance of Mort H. Singer's Chicago production of The Goddess of Liberty, with Sallie Fisher and George Parsons in the leading roles. The Goddess of Liberty enjoyed a run in Chicago of 250 performances.

William Norton played a special engagement of one week with the Craig Stock company, Boston, at the Castle Square, Jan. 24 to 29, appearing as Iago to Mr. Craig's Othello. The Boston press gave much attention to the production and Mr. Norton as a newcomer for the week received the hearty approval of the papers in his work. E. H. Sothern and Julia Marlowe witnessed a matinee on Wednesday, and many of the Harvard students and professors attended the performance, showing that Shakespearean productions are still favorites with theatregoers in Boston.

Adelaide Wise, sister of Tom Wise, who has just closed her season with the Western company in A Gentleman from Mississippi, was summoned from New York Wednesday to join her brother's company in the same play in Philadelphia. She took the place of Miss De Lane, who had met with an accident. Miss Wise received the message at five o'clock and at five fifty-five was on her way. She reached the theatre at 8.25, put on a hurried make-up and ten minutes later was on the stage.

Pauline Frederick, leading woman in The Fourth Estate in Chicago, is temporarily out of the cast through illness. Eleanor Hilbert is playing her part. Miss Frederick is in New York recuperating.

Sten Drewsen, a Danish dramatic critic, and Axel Maurer, vice-president of the Norwegian Dramatic Authors' Association, have arrived in this country. Mr. Drewsen is here to get material for a cowboy story. Mr. Maurer will lecture on Danish, Norwegian and Scandinavian authors under the auspices of the Sons of Norway.

Mrs. Clifford J. Dempsey, known professionally as Beatrice Robison, is visiting her daughter, Percita West, in Peoria, Ill.

Mrs. Archibald S. White, formerly Olive Celesta Moore, who once appeared in Red Feather, is considering an offer from Henry Russell to join the Boston Grand Opera company.

Charles K. Harris, the music publisher, has acquired the right from the Shuberts of publishing the music of all Shubert productions. The contract runs for five years.

Marie Dressler, the comedienne, has been sued by Dr. S. S. Bishop for $500 for professional services in a Chicago court. The actress contends that the account is covered by her petition in bankruptcy, which she filed in that city Sept. 3. The suit was stayed for a year by order of court on application.

JOSEPH WHEELOCK, JR., DEAD.

The Popular Juvenile Actor Succumbs to Tuberculosis in Arizona.

A dispatch to THE MIRROR from its correspondent, Celora M. Stoddard, at Phoenix, Ariz., announced the death in that city of Joseph Wheelock, Jr., at seven o'clock Saturday evening, Jan. 22, the cause of death being given as tuberculosis.

Mr. Wheelock was one of the most popular as well as one of the most successful juvenile actors on the American stage. His death was not unexpected. For the past three years he was absent from his usual haunts, and for nearly four years he had not appeared on the stage. While starring under Charles Frohman's management in George Ade's comedy, Just Out of College, his engagement was several times interrupted by symptoms of failing health which entailed the necessity of surgical operations. It was finally decided best to abandon the tour, and Mr. Wheelock transferred his residence to Arizona in the hope of prolonging his life. At Phoenix he acted for a time as manager of the Riks Theatre, but his condition grew steadily worse and he was eventually forced to abandon all active participation in business and calmly awaited the end. A few weeks ago, when he was reported to have died in Trenton, N. J., he wrote a humorous letter to a friend in this city denying the report.

According to THE MIRROR correspondent, Mr. Wheelock's remains were taken to Los Angeles for cremation by his mother, who was reported to be returning to New York with her son's ashes.

Until about four years ago the deceased was one of the most popular of the younger actors in New York, and played regularly, leaving promptly for Colorado and Arizona at the end of his tours to spend the Summer amid the dry mountain climate of those States.

He was the son of Joseph Wheelock, Sr., a well-known actor twenty years ago, and was born in Chicago in 1871. One of his first experiences in life was the great fire, to escape which he was carried from house to house. When he was four years old he made his first appearance upon the stage, having been dressed as a gypsy by Charlotte Cushman and led by her through the play of Meg Merrilies. She wished the boy to have the pleasant memory of the fact that he made his first appearance with her. As soon as his age permitted he was sent to school at Tarrytown, N. Y., where he remained until he was seventeen years of age, when he joined Richard Mansfield's company and carried a spear in Richard III. Later in the same season he joined Effie Elisler's company and played important parts. He fortunately at this time made a friend of "Uncle" John Elisler, who did all he could to help the lad improve in his work. After two seasons with the Elislers he traveled for one season with Frank Sanger's Mr. Potter of Texas company. He next joined William H. Crane's company to create the part of Bobby in Brother John. He remained three seasons with Mr. Crane. In an elaborate production of The Merry Wives of Windsor he was cast for Slender, and thus played his first Shakespearean part; and it may truthfully be added that he played it remarkably well, and proved that he possessed conspicuous merit. Mr. Wheelock spent three Summers in Washington, as a member of the stock company at Rapley's National Theatre, and gained much experience in these stock engagements.

He scored his first signal success in Lord and Lady Algy. At the Empire Theatre he became a great favorite. He was prominent in the casts of The Conquerors, Brother Officers, Mrs. Dane's Defense, and The Other Girl, and when Liebler and Company revived London Assurance at the Knickerbocker Theatre he was given the role of Dolly Spanker.

Among his intimates he was always called "Jap." He was tremendously popular in his profession.

CHARLEY'S AUNT IN GREEK.

A performance of Charley's Aunt will be given in Greek at the Amsterdam Opera House Friday evening, Feb. 4. The play has been translated by Nick Laskaris, president of the Greek Actors' Association at Athens. In the cast will appear Angelo Sarigiani, a comedian from the Nea Skene Theatre of Athens, Greece, and Helen Sekeliano, sister-in-law of Isadora Duncan, who has lately been appearing in leading roles at the Nea Skene. Marion Sheridan, the only English-speaking actress in the cast, will read her part in Greek.

LOVE AMONG THE LIONS.

Charles Frohman's production of Love Among the Lions, by Winchell Smith, will have its premiere in Waterbury, Conn., Feb. 5. In the cast are Wallace Eddinger, Fred W. Strong, H. J. Carvill, W. L. Abingdon, Ernest Lanford, Jane Oaker, Dorothy Sadler, Zelda Sears, and Amy Sumers.

JIMMY VALENTINE FOR EUROPE.

Charles Frohman has purchased the English rights to Alias Jimmy Valentine, the Liebler production now at Wallack's. J. C. Williamson has secured the Australian rights to the same play, and Elisabeth Andrews, of Paris, has obtained the producing rights in France and Germany.

RUTH ST. DENIS INSURES HER ARMS.

Henry B. Harris, who is directing Ruth St. Denis' tour in her repertoire of dances, has arranged for $50,000 insurance on Miss St. Denis' arms against injury by accident.

THE DRAMA IN ROME

The Italian Stage Seeking Novelties from the Spanish—A Romantic Play That Has Won Great Success—A Gambling Tragedy.

(*Special Correspondence of The Mirror.*)

ROME, Jan. 10.—The Italian stage is now seeking novelties from the Spanish drama, "which really is the finest in the world," say its admirers, and the latest novelty

Tina di Lorenzo

culled from this successful field is A Merry Soul, by the brothers Alvarez Quintero, so celebrated for wit and bright humor, so full of affection and tenderness. All their works yet given in Italy, have been huge successes, and A Merry Soul has proved the greatest success of all. It is a triumph of grace, delicacy, smiles, and fills the theatre with joy. It is a dramatic jewel. To describe the plot will only lessen its interest when seen on the stage.

The scene is laid in an Andalusian palace belonging to Alminar de la Reina. From the window is seen the country round bathed in Summer sun. Singing is heard, also church bells. Some of the characters speak in dialect, others speak the pure language of the country. All laugh and joke together. They talk, sing, laugh, dance, run and love. Sometimes they weep with their happiness and tenderness. Tears in the eyes, smiles on the lips, but they always love, little or much, and they jest even when jealous, whether victorious or not.

The whole play is an idyll—full of life and young blood and poetry. And yet in the Marchioness d'Arrayance's house all is sad and cold. The Marchioness passes her widowed days in works of charity and religion and imposes the same life upon all her household. In this she is helped by Don Eligio, an illustrious "unknown" of the province. He speaks like a book. The Marchioness has an only son, Don Giulio. He is merry, quick and a little wild. He often runs away from home to see Madrid, Granada and Seville, and amuses himself vastly everywhere. At home he is merry. When away he is mad with his buoyant spirits.

By and bye a niece of the Marchioness arrives at his rigid home. She is young, pretty and full of merriment, with which she soon transforms the house into a house of wild pleasure. A numerous suite follow her, and all the follies of the age convert the old palace into a revolutionary madhouse, to the horror of the old Marchioness and Don Eligio.

Lola (the niece) goes to visit the gypsies, and scrambles up the church belfry to ring its bell. By the end of the second act she has changed the rigid old palace into a fairy garden.

In this she is helped by all the admirers who have followed her and by all the old and young peasants of the place. This is one of the prettiest scenes ever witnessed on any stage, and all the peasants, young and old, show their pleasure and gratitude by singing and dancing before her. Even the public longed to join the peasants in their joyful singing and dancing.

Seeing the change that has been worked in his old home, Giulio no longer wishes to leave it. He is in love with Lola and Lola with him, and in a scene of insuperable delight the two reveal their love without ever pronouncing the word "love" between them.

The old Marchioness and Don Eligio give in at last, and they laugh and sing with young and old. General merriment now reigns in the old palace, and every one is happy. The actors seemed to enjoy the play as much as the public did.

Tina Di Lorenzo was Lola, and she looked divine in her simple white dress and large cloak, embroidered and fringed with gold. It is one of the best and most agreeable parts she has ever been seen in, here at all events, and much of the success of the play is owing to her, its truly "merry soul."

The Country of Fortune has also been a success. It is by Butti and takes place at Monte Carlo. Here the scene of the great gambling hall is enough to attract the whole town, so perfectly is the original reproduced. The plot may be guessed: A prince, ruined by gambling, tries to ruin his only daughter by selling all her mother left her. The poor girl falls a victim to a rich money lender to save her father. But he curses the poor child, who finally dies at her father's feet.

To read, this is not a pleasant play. It acts well, however, and notwithstanding a few hisses at the end, was pronounced a success at the end!

But compare it to A Merry Soul!
Oh! S. P. Q. R.

THE PEOPLE'S FREE THEATRE.

The Freie Volks Buhne (People's Free Theatre), of New York, gave its third performance of the present season on Monday evening, Jan. 24, at the Carnegie Lyceum, when Henrik Ibsen's A Doll's House was produced under the title of Nora. The production was made by members of the Irving Place Theatre company, with Erwin Baron as stage director. The cast was as follows: Nora, Eva Speier; Helmer, Gustav Olmar; Dr. Rank, Erwin Baron; Guenther, Carl Schmidt; Frau Linden, Marianne; Lotte Wegern, Helene. Every seat was taken and the performance was received with marked favor. The society is trying to arrange for a Broadway theatre for its monthly performances and to accommodate its growing membership, and a series of lectures on the drama will also be given.

SOTHERN AND MARLOWE AT THE ACADEMY.

E. H. Sothern and Julia Marlowe will come to the Academy of Music on Feb. 10 for an engagement of four weeks, presenting a repertoire of Shakespearean plays. For their opening week Romeo and Juliet will be presented; the week of Feb. 14, The Taming of the Shrew; week of Feb. 21, The Merchant of Venice, and for the final week, Monday, Tuesday and Wednesday nights, Hamlet; Thursday, Friday and Saturday nights, Twelfth Night, and Romeo and Juliet at the last Saturday matinee. Only the Saturday matinees will be played. In the cast are Rowland Buckstone, Frederick Lewis, William Harris, Malcolm Bradley, Sidney Mather, Eric Blind, Albert Howson, Norah Lamison, Alma Kruger, and Mrs. Woodward.

PRESS AGENTS IN BANKRUPTCY.

William R. Sill and Charles Emerson Cook, two of the best-known press agents, filed petitions in bankruptcy on Wednesday and Thursday of last week, respectively, the former with liabilities amounting to $3,344 and no assets, and the latter with liabilities of $12,971, with assets of $10 in bank and two shares in the Cook Theatrical Company, par value of $200. Mr. Sill's liabilities are mainly personal, among his creditors being named Lew Dockstader and Alfred E. Aarons. Mr. Cook's liabilities include a considerable royalty account due the De Mille Company, Alice Kauser, and E. H. Peple, also sums for salaries and other incidentals due Grace E. Pullman, Katherine Emmett, Norman Mitchell, Elizabeth Murray, H. C. Husted, and Elliott Dexter.

AMERICAN GRAND OPERA.

Sarrona, a grand opera by Legrand Howland, a young American, will have its first American production at a special matinee in the New Amsterdam Theatre this afternoon. The opera has already been heard in Italy.

TICKET SELLER ABSCONDS.

Edwin H. Hibben, ticket seller at McVicker's Theatre, Chicago, has disappeared, together with $600 belonging to the theatre. He was under a bond of $1,000, so that the theatre will suffer no loss. Mr. Hibben disappeared Jan. 19.

THE FOREIGN STAGE.

Notes of Plays and the Activities of Players in Various European Centers.

Dame Nature, adapted by Frederick Fenn from Henry Bataille's French play, La Femme Nue, was produced at the Garrick Theatre by Arthur Bourchier, in London, on Jan. 20, and for three acts held the audience spellbound, but in the fourth act went hopelessly to pieces. The play deals with an artist who marries his model and then grows tired of her vulgarity. As fame comes to him he falls in love with a princess, while she goes back to an old lover in the Quartier Latin. The piece is highly flavored with sensationalism. Ethel Irving as the model scored a hit, and she is described as the most charming little, warm-hearted vulgarian imaginable. Norman Forbes distinguished himself in the role of an old rake.

A three-act vaudeville, entitled L'Eprouvette, by Kéroul and Barre, was produced at the Palais Royale Theatre on Friday, Jan. 21, and scored a success. It is described as a very lively and rather clean farce that has set Paris alaughing.

Countess Cassini, the nominal niece of the former Russian Ambassador in Washington, made her debut in concert in the Theatre Femina, Paris, Monday, Jan. 17, and sang in Italian, French and German before a fashionable audience which included Count Cassini and many members of the diplomatic corps.

The London Stage Society is preparing to produce in London the coming Spring an adaptation of Herman (not Henri) Bernstein's satirical comedy on an anti-vice society, entitled Morality, which has run for 300 nights at the Kleines Theatre, Berlin.

H. G. Pelissier and his company have set all London laughing with a pantomime burlesque on the numerous pantomimes and children's plays now running in the British capital, in which Mr. Pelissier, who is as large as President Taft, appeared in such characters as a fairy queen, a little Lord Fauntleroy, Pinkie, Peter Pan and other dainty roles.

James Welch has returned to London after a year's absence in When Knights Were Bold, and was warmly welcomed at the Criterion.

W. S. Gilbert has consented to the reintroduction of the song to which he objected in the case of the soprano who replaced his adopted daughted, Nancy McIntosh, in the cast of his Fallen Fairies. The question led to a suit, but the matter was compromised, the managers of the Savoy apologizing and paying costs.

Mlle. Regina Badet, a beautiful, young and enchanting ballet dancer from the Theatre Comique, Paris, delighted a large and fashionable audience recently by delivering a lecture at the Theatre Renaissance entitled "The Dancing Girl," in which she amusingly and also pathetically described the life of the trials and struggles of a ballerina. Mlle. Badet has studied dramatic art under the best masters and will soon make her debut in one of the Boulevard theatres as a comedienne.

Angelo Neumann, who at the age of seventy-five has just been engaged at $15,000 a year to direct the new opera house now building in Berlin, hopes to eclipse anything of which New York can boast in the opera line. The building will begin next April and $3,000,000 will be provided. The best seats will cost $1.25 and the back seats 25 cents. Wagner will be featured in the repertoire, but Italian and French opera will also be given.

Camille Saint-Saens will soon have a new work, entitled "A Serenade," produced at the Opera Comique in Paris.

Marie Plosa, an American pupil of Vernon Spenser, has achieved an artistic success in Berlin, where she recently played the adagio movement in Grieg's concerto with the Bluthner Orchestra. She was loaded with floral tokens by an enthusiastic audience.

The engagement was recently announced in Berlin of Count Alexander von Talleyrand-Perigord, the youngest son of one of Germany's most wealthy and aristocratic houses, to Fräulein Fritzi Massary, well known to American visitors to Berlin as the vivacious musical comedy star of the Metropol Theatre. The marriage is to take place in a few weeks. Count Alexander is now in the United States as the representative of the Deutsche Bank.

Frau Ada Roland, a popular leading actress of Berlin, on Jan. 20 boxed the ears of Siegfried Jacobson, a dramatic critic, in the foyer of the Deutsche Theatre for condemning her position in the Hebbel Theatre managerial squabble. She approached the critic heavily veiled and slapping his face severely, exclaimed, "You know what that is for."

The German Emperor and his family, with other royal personages, paid their first visit to the French embassy in Berlin in a term of years on Jan. 15, to view the French art exhibition and listen to a performance of the third act of Beaumarchais' comedy, The Barber of Seville, played by MM. de Feraudy and de Helly and Mlle. Robinne, of the Comédie Française, Paris, and to Madame Gemongetot, of the Paris Grand Opera, who sang eighteenth century airs by Gluck.

Veer de Vère will begin a series of historical travelogues, dramatic readings and recitals in this country early in February. Miss de Vère is a member of the Academy in Paris.

MAUD ALLAN.

Here is a portrait of Maud Allan, the young American dancer, who has won note abroad and is now dancing in New York. Miss Allan danced again on Saturday at Carnegie Hall, and among other numbers introduced her version of the Salome dance. This she made girlishly fascinating without showing the peculiarly erotic fervor that has marked its exposition by other dancers here.

SHE WILL PLAY IN FRENCH.

Doris Keane, now of Arsène Lupin, expects to appear in Paris next June in a one-act play. She will play in French.

CURRENT AMUSEMENTS.

Week ending February 5.

ACADEMY OF MUSIC—Chauncey Olcott in Ragged Robin—2d week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—Seven Days—13th week—95 to 102 times.
BELASCO—Commencing Feb. 1—Charlotte Walker in Just a Wife—6 times.
BIJOU—Cyril Scott in The Lottery Man—9th week—65 to 72 times.
BROADWAY—The Jolly Bachelors—5th week—29 to 36 times.
BRONX—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 7th week—49 to 56 times.
CIRCLE—Vaudeville and Moving Pictures.
COLONIAL—Vaudeville.
COLUMBIA—Fads and Follies Burlesquers.
COMEDY—The Watcher—2d week—5 to 12 times.
CRITERION—Francis Wilson in The Bachelor's Baby—6th week—40 to 46 times.
DALY'S—Maxine Elliott in The Inferior Sex—2d week—9 to 16 times.
EMPIRE—Ethel Barrymore in Mid-Channel—1st week—1 to 8 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—22d week—174 to 181 times.
GARDEN—Closed Jan. 29.
GARRICK—Otis Skinner in Your Humble Servant—5th week—33 to 40 times.
GLOBE—Montgomery and Stone in The Old Town—4th week—25 to 32 times.
GRAND OPERA HOUSE—The Traveling Salesman, 291 times, plus 8 times.
HACKETT—Commencing Feb. 3—John Mason in None So Blind.
HERALD SQUARE—Lew Fields in Old Dutch—11th week—80 to 87 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—22d week.
HUDSON—William Collier in A Lucky Star—3d week—16 to 23 times.
HURTIG AND SEAMON'S—Scribner's Big Show.
IRVING PLACE—German Company in Christl, the Forester's Daughter—16 to 21 times; Lodge Brothers—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—22d week—151 to 157 times.
LIBERTY—The Arcadians—3d week—17 to 24 times.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Billie Burke in Mrs. Dot—2d week—9 to 16 times.
LYRIC—The Girls—7th week—48 to 55 times.
MAJESTIC—Vaudeville and Moving Pictures.
MANHATTAN OPERA HOUSE—Repertoire Grand Opera—13th week.
MAXINE ELLIOTT'S—Forbes-Robertson in The Passing of the Third Floor Back—18th week—138 to 145 times.
METROPOLIS—Ginger Girls Burlesquers.
METROPOLITAN OPERA HOUSE—Repertoire Grand Opera—12th week.
MINER'S BOWERY—Cosy Corner Girls.
MINER'S EIGHTH AVENUE—Morning, Noon and Night.
MURRAY HILL—Vanity Fair Burlesquers.
NEW THEATRE—Twelfth Night—5 to 8 times; The Nigger—18 and 19 times; School for Scandal—18th time; Opera—2 times.
NEW AMSTERDAM—Commencing Feb. 2—Madame X—5 times.
NEW YORK—Max Rogers in The Young Turk—1st week—1 to 8 times.
OLYMPIC—Irwin's Big Show.
PLAZA MUSIC HALL—Vaudeville.
SAVOY—Frank Keenan in The Heights—1st week—1 to 8 times.
STUYVESANT—The Lily—7th week—45 to 52 times.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—3d week—12 to 19 times.
WEBER'S—Henry Lee's Life of the World—18 times.
WEST END—Andrew Mack in The Prince of Bohemia—19 times, plus 8 times.
YORKVILLE—Vaudeville and Moving Pictures.

TRASHY MUSIC

"MIRROR" INSPIRES A STINGING ATTACK ON SONG BUTCHERS.

"Iconoclast" Writes as "One Who Knows" and Makes Serious Charges, Upholding "The Mirror's" View and Explaining the Decay of Popular Music.

Recent comments signed "Spectator" in THE MIRROR in reference to trashy popular music has inspired a writer who signs himself "Iconoclast" to discuss the question in the motion picture trade paper, the *Film Index*. "Iconoclast" writes as one who is evidently well posted. He says in part:

To begin with the root of the evil of the whole matter, in my opinion, lies in the wholesale ignorance of musical art, and the garb of the commercial instinct of the publishers who now represent the popular music world of today. The publishing of popular music has degenerated into the depths of grabbing, not the dollar, but the penny. Commercialism runs riot and with it grade and quality has been destroyed, dishonesty introduced and trickery, fraud and plagiarism have become wolfish and destructive.

It is generally believed among song writers not only of the better, but also, if I may use the term, "worser" class, that many a publisher of popular music to-day runs two sets of books, one for themselves and another to record the royalties due the writers, and that in the second set of books that the writers do not get anywhere near the credit for the actual number of copies of their composition sold.

It is actual words the music publisher of to-day is accused daily of robbing the writer out of his royalties, and this practice has weeded the better class of song writers out one by one so that they do not write any more, and has left the word carpenters and decayed writers who, without even a common school education, without even the knowledge of the simplest rudiments of grammar, and but little knowledge of spelling or construction, in the field to degrade and debauch the sciepce of writing folk songs for the American public. It has also attracted among the music writers a class of men who cannot see the signatures on the staff to writing music, and their slogan is "steal."

The public do not know it, but there are men who delude themselves into the belief that they are great song writers, working to-day in certain publishing houses, whose stipend does not reach ten dollars per week.

Spectator in THE MIRROR decries the trashy songs and I agree with him. They are trash of the lowest kind, but the public "falls" for them and applauds them, and that is evidence of the surest kind that the taste of the public has been degraded and debauched. These songs are not for an intelligent public, but for the illiterate and ignorant. They are trash of the lowest character.

Then there is another class of song writers. This class cannot write a song, no matter how tried. They buy the songs from alleged song writers who are looking for the price of a drink, and by some hocus pocus get the publisher who refused to deal with the actual writer to publish the alleged composition. It goes out to the public as the composition of Julian Blowindsky when Julian Blowindsky did not write a solitary word or note in the song, but this unblushing fraud without brains puts his name on the song as his own work. There is one long necked specimen of this ilk who haunts the music publishing houses of this city who has brought up these east offs until he has had over a dozen published under his own name. They are all very bad.

Now the music publisher who knows of these things is helping along literary crime and helping to foist an unmitigated fraud on the public. But they do it and that is only more evidence of what depths of degradation popular song writing has gone to. But in the words of the late P. T. Barnum: "The American public like to be humbugged," and there you are.

And now as to Spectator's comments on the lantern slide makers. True, in many respects he fails to grasp the situation, which is this: Lecturers have beautiful slides to illustrate their lectures—that is, sometimes. Lecturers of the class of Dwight L. Elmendorf, R. G. Knowles, Burton Holmes, Henry Illsworth and a few others have beautiful pictures. They often pay as high as five dollars per slide to have their slides colored, but the illustrator of songs has had to fight price cutters until the best of them to-day have to make their song slides for twenty-five cents per slide. That is the highest price paid for song slides to-day. Slides sell for that price to-day where formerly they brought as high as one dollar each. The music publishers are to blame for this also. They have cut the price down until the garish horrors shown in our theatres do not deserve the names of illustrations. The girls who color these slides get from two and a half cents to five cents, rarely more. What can be expected for such work? The man who keeps up the high standard of his work has no chance of getting the patronage of the music publishers.

BEN GREET AT THE GARDEN.

Ben Greet has announced his intention of giving a ten weeks' season at the Garden Theatre, beginning Feb. 14. She Stoops to Conquer will be the first production, followed by several Shakespearean plays. On Feb. 10 Mr. Greet will present The Tempest at Carnegie Hall. Everyman, Macbeth, The Rivals, Merchant of Venice, Marlowe's Doctor Faustus, Gilbert's The Palace of Truth, Bulwer Lytton's Money, Hawthorne's Wonder Book, and Julius Cæsar are among the plays to be produced. The final week will be devoted entirely to Shakespearean revivals.

FORBES-ROBERTSON BY PHONOGRAPH.

Forbes-Robertson has received offers from many talking machine companies to take phonographic records of his voice. They want particularly parts from his present vehicle, The Passing of the Third Floor Back, and the players' speech from Hamlet, which Mr. Robertson delivered at the opening of the New Theatre. The offer in cash and royalties is the largest ever made to any one, except Caruso and a few other singers. No record will be made of speeches from The Passing of the Third Floor Back till the end of Mr. Forbes-Robertson's American engagement in the play.

INCORPORATIONS AT ALBANY.

Metropolitan Vaudeville Exchange Dissolves—Two Companies Incorporated.

Certificates of incorporation for the following two amusement companies were filed with Secretary of State Koenig at Albany the past week:

The Kurmill Company, New York; to own and manage theatres, etc., to own and dispose of plays, musical and dramatic, also to deal in moving picture machines and films; capital, $5,000; directors, Jacob Ginsburgh, 2 West 112th Street, Alfred Beekman, 696 Trinity Avenue, William H. Curris, 250 West 107th Street, New York city.

Atlas Development Company, New York; capital, $500,000; organized to own and manage theatres, to mortgage and otherwise dispose of such theatres, and to deal in dramatic and musical offerings; directors, Henry Erking, 10 East Thirty-third Street, John Ohmeir, 2216 Loring Place, New York city, Oscar Schmidt, 2440 Cedar Street, Milwaukee, Wis.

The Metropolitan Vaudeville Exchange of New York city filed articles of voluntary dissolution with the Secretary of State Jan. 24. The certificate is signed by the United Booking Offices as holding one-half the capital stock and Pat Casey, Daniel J. Casey and Joe Wood, of New York.

The Mullin Film Service of the West have changed their principal office from Syracuse, N. Y., to New York city.

A MEMORIAL PERFORMANCE.

The Shuberts gave their annual benefit performance for the Sydenham Hospital in memory of their brother, Sam S. Shubert, founder of the Shubert Theatrical Enterprises, at the Lyric Theatre Sunday evening. The entertainment was contributed mainly by members of various Shubert and Lew Fields' productions, including The King of Cadonia, The Jolly Bachelors, The Prince of Bohemia, The Belle of Brittany, the Hippodrome, and F. C. Whitney's The Chocolate Soldier. Among those who appeared were Melville Stewart, Elisabeth Brice, Ethel Post, Al. Leech, Topsy Siegrist, Nellie Lynch, Christie MacDonald, Clara Palmer, Margaret Banks, Stella Mayhew, Ada Lewis, John Henshawe, Christine Nielson, Manello Marnitz Troupe from the Hippodrome, Emma Carus, Lew Fields, Alice Dovey, Sam Bernard, Marguerite Clark, Elsa Ryan, Martin Brown, Andrew Mack, William Norris, William Danforth, D. L. Don, Donald Buchanan, Nora Bayes, Jack Norworth, Ida Brooks Hunt, Thomas R. Richards, and the Lorch Family.

FRANCO-AMERICAN THEATRE.

News comes from Paris that a number of prominent Americans have become financially interested in the construction of a theatre in Paris for the purpose of presenting new plays after the manner of the New Theatre in New York. Failing to obtain a site on the Champs Elysees because of protest, the projectors have found another site on the Avenue Montaigne, a fashionable street which runs into the Champs Elysees. Plans are completed and the stockholders recently voted to buy the ground and begin building immediately.

Among the prominent Americans interested in the movement are J. Pierpont Morgan, Mr. and Mrs. William K. Vanderbilt, Otto H. Kahn, James Hazen Hyde, and Percy Pelzotto. Among the well-known French stockholders are Baron Henry Rothschild, Arthur Meyer, Marquis Polignac, Madame Paquin, and Lazare Weller. The active manager is to be Gabriel Astruc, the impresario, who represents here the Metropolitan Opera House of New York

ANOTHER NEW THEATRE

Weber and Rush, the proprietors of the new Columbia Theatre, at Seventh Avenue and Broadway, announce that they will erect another handsome playhouse, to be called the National and to be built in Forty-second Street within a block of Broadway. The seating capacity will be only 900, and the house is to be devoted to high-class stock company work on the lines of the old Weber and Fields organization. The house is to be opened with The Prince of Sinners, a musical comedy by Edgar Smith and A. Baldwin Sloane, and Stuart Barnes, the vaudeville comedian, has already been engaged for the company which is to present it. The cost of the theatre is given at $300,000.

CANDLES IN PARIS THEATRES.

The theatres of flood-stricken Paris are described as presenting weird sights. Lamps and candles have taken the place of electric lights in all the playhouses, and the opera at the Opera Comique was sung last Friday night in almost complete darkness owing to water pouring into the basement of the building, which suddenly drowned the electric dynamo.

MINISTERS' MATINEE OF THE WATCHER.

F. Ray Comstock announces a special Ministers' Matinee of Cora Maynard's new play, The Watcher, at the Comedy Theatre next Thursday afternoon, Feb. 3. The regular Wednesday and Saturday matinees will be given as usual. The prominent clergymen of New York have been invited to attend the performance.

HER HUSBAND'S WIFE.

Henry Miller will produce a new play, Her Husband's Wife, by A. E. Thomas, at the Broad Street Theatre, Philadelphia, Feb. 14. The following persons are in the cast: Laura Hope Crews, Robert Warwick, Arthur Lewis, Nellie Rowland, and Orme Caldara.

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MRS. SOL SMITH HURT.

Mrs. Sol Smith, the veteran actress, now with the New Theatre company, was painfully injured in an automobile accident Wednesday night, Jan. 26. She had attended the opening performance of Twelfth Night at the New Theatre, and after the performance, with her daughter, Alice Brown, secretary of the P. W. L., and a friend, James S. Goodman, entered a taxicab. At Sixty-first Street the chauffeur, who was on the wrong side of the street, crashed into another automobile, throwing Mrs. Smith forward so violently that her scalp and face were bruised. Miss Brown, in conversation with a MIRROR representative, said that her mother has not yet recovered from the nervous shock. Her rehearsals with the New Theatre company have stopped. It is expected that Mrs. Smith will have recovered in a week or two. Mrs. Smith, who will be eighty years old her next birthday, is the oldest American actress on the stage.

HENRY LEE AT WEBER'S.

Henry Lee began a week's engagement at Weber's Theatre Sunday evening in an absorbing entertainment, Life of the World. It consists of a series of remarkable motion and colored stereopticon pictures describing his tour around the earth, from New York, through France, Germany, Italy, India, Japan, Africa, the Hawaiian Islands, to San Francisco, Salt Lake, and Chicago. Incidental to these he gives his admirable character impersonations, including life-like copies of Mark Twain, Tolstoy, George Washington, Richard Croker, Carnegie, Speaker Cannon, Pope Leo, Generals Grant and Lee, and other world-famed characters. As each character appears he delivers an appropriate little speech. Of his Mark Twain impersonation the humorist himself declared that Lee's representation of him was faithful enough if he had it framed in a mirror to shave by. The performance has the zest of keen novelty, and Mr. Lee makes his world-tour doubly interesting by the narration of clever anecdotes.

HENRY HOLDEN HUSS RECITAL.

At Mendelssohn Hall Monday afternoon, Jan. 31, Mr. and Mrs. Henry Holden Huss, assisted by Alwin Schroeder, 'cellist, rendered the following programme: Sonata for 'cello and piano, Locatelli; a group of songs, sung by Mrs. Huss; courante, Sarabande, and gigue ('cello solo), Bach; a second group of songs, including "Every Day Hath Its Night," a new composition by Mr. Huss; sonata for 'cello and piano, A major, Huss (a new work), dedicated to Mr. Schroeder.

FLONZALEY QUARTET.

The second subscription concert of the Flonzaley Quartet will take place this Tuesday evening at Mendelssohn Hall, and should prove a rich treat for music lovers, for this organization in the perfection and individual charm of their ensemble playing is not easily surpassed. The programme includes: Quartet, op. 54, D major, Haydn; adagio, chanson; scherzo, op. 74, Reyer; quartet, op. 74, E flat major, Beethoven.

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CUES.

A London rumor has it that John Hare is contemplating a farewell tour of America next season.

Max Figman, who is starring in Mary Jane's Pa, was married Saturday to Lolita Robertson, his leading lady last season.

Michael Elliott, the classic dancer, will begin a tour of the South and West under the management of W. S. Bigelow, Jr.

Laura Nelson Hall will play the leading role in Henry B. Harris' production of Children of Destiny, by Sydney Rosenfeld.

Bernard Daly, in the Irish romantic play, Sweet Innisfallen, has begun a tour of the West under the management of A. E. Caldwell.

Rumor has it that the Shuberts are to build a new theatre in Newport, R. I.

The first performances of Ethel Barrymore's new play, Mid-Channel, took place in Atlantic City last Friday evening. It is now at the Empire.

REFLECTIONS.

Above is a portrait of Selma Herman, who has made a decided hit throughout the country in melodrama and stock, and is about to enter the vaudeville field. Miss Herman will use a new sketch called The Star, written by Carlton Lewis Nagely, author of several successful one-act dramas. The action of the sketch takes place in a star's dressing room and gives Miss Herman a fine opportunity to show her skill as an emotional actress. Mr. Nagely will personally direct the act.

Ian Forbes-Robertson, brother of J. Forbes-Robertson, will make an American tour in The Passing of the Third Floor Back next season. Ian Forbes-Robertson is at present appearing in the piece in England.

Where There's a Will, an adaptation by Maurice Campbell, will come to Weber's Theatre Feb. 7. In the cast are May Buckley, Charles Bradshaw, and Stephen Maley. The play will open out of town Saturday night.

Albert H. Haven, who wrote Josephine, Empress of the French, which Madame Rhea used for a number of years, died at Rochester, N. Y., last Thursday, Jan. 27, aged fifty-eight. He was editor in chief of the Rochester *Union and Advertiser* at the time of his death and was formerly connected with New York and San Francisco newspapers.

Harrison Grey Fiske, Lee Shubert, and Mr. and Mrs. Ernest Poole attended the opening of John Mason's new play, None So Blind, in New Haven, Saturday night. The play comes to the Hackett Thursday evening. New Haven passed a favorable verdict on the production.

Lulu Glaser opened in her new musical comedy, One of the Boys, by Rida Johnson Young and W. A. Schroeder, in Schenectady, N. Y., Thursday night. In Miss Glaser's support are: Jobyna Howland, Dorris Mitchell, Irene Frizelle, Edith Sinclair, Almanore Francis, Nanon Welch, Edward M. Favor, George M. Graham, Arthur Cunningham, Louis B. Foley, Charles Arling, Walter Lawrence, William Glaser, and Harold A. Robins.

Five young men were arrested on Tuesday, Jan. 25, for running up and down the aisles of the Grand Opera House, Brooklyn, during a performance shouting, swearing and inciting a panic. They were locked up for trial.

Sir Charles Wyndham has suggested as a means of raising money for the Actors' Fund that actors and actresses charge a fee for their autographs, which is to go to the fund. He declares that in England he never signs a card for autograph without a prepayment for the English Actors' Fund. The suggestion has met with favor.

A feature of the Actors' Fund Fair next May will be a booth devoted to the display of dolls, which will represent well known actresses. One will represent Lillian Russell in Wildfire, another Mildred Holland as Empress Josephine, and among the many others will be a replica of Valli Valli in The Dollar Princess. Mrs. George Gould has been interested, and will conduct a sewing circle among her friends to make dolls for the fair, and Mrs. O. H. P. Belmont will likewise contribute to the exhibition. The promoter of the scheme is Mrs. Claude L. Hagen.

James E. Fennessey, business-manager of the Lyric, Heuck's and the People's theatres in Cincinnati, was injured in the Cincinnati Gymnasium Jan. 28. Mr. Fennessey was taking his daily exercise. He fell several feet from a ladder.

The Snow Storm, a psychological play by Stanislaw Przybyszewski, a Polish playwright, will be produced Sunday evening, Feb. 13, at the Hackett Theatre. The play has been translated by Herman Bernstein. It is produced under the auspices of the Socialist Dramatic Movement of which Julius Hopp is organizer.

The Shuberts announce that their American version of the Danish drama by Sulphus Michaelis, The Revolutionary Wedding, is being prepared with the collaboration and assistance of the author himself, by S. Szennyey, an Hungarian journalist well known here in newspaper circles. Two or three new scenes will be written into the piece, which will be put into rehearsal as soon as the manuscript is completed.

Hattie Williams' new comedy is an adaptation from the German by Sydney Rosenfeld. The play, which will be produced in New York next March under the supervision of William Collier, has been named The Girl He Could Not Leave Behind Him.

William Faversham has secured the American rights to Conan Doyle's The House of Temperley. Mr. Faversham will appear in it after his season in Herod. The House of Temperley is now running at the Adelphi Theatre, London. A feature of the play is a prize fight.

Through Mark Ellsworth, Frederic Thompson has engaged Joseph Kaufman to play Monte Brewster in Brewster's Millions for the balance of the season. He started for Denver Saturday to join the company.

Crane Musical Comedy Stock at Enid, Okla., under the management of Charles L. Crane, who recently directed the tour of Little Johnny Jones, will open at the new Loewen Theatre on Feb. 9. The house for the opening night has been sold to the United Commercial Travelers' Association. The interest shown in the enterprise by the Enid inhabitants presages a successful season for impresario Crane and his organization.

Katherine Rober has entirely recovered from her recent illness and is now in the city.

John Holcond, of Brooklyn, died in a moving picture house on Washington Street, while laughing hysterically over a funny picture.

NEW THEATRE NOTES.

Success of Twelfth Night—Stage Hands in Uniform—The Witch.

For the first time since the New Theatre opened, a single play will be given six consecutive performances. Beginning with two performances Saturday, Twelfth Night will continue until Thursday. It is not likely that it will be possible to give any other drama during the season as many consecutive performances.

The mechanical staff back of the curtain at the New Theatre is so large that it has been found necessary to uniform and number the men. The men are divided into three major groups, known as grips, electricians, and property men; and into four minor groups known as engineers, shot men, gridiron men, and fly men. All have been numbered, but only the major group has been uniformed.

The grips wear blue sweaters and caps, and number from one to sixty. The electricians have gray sweaters and caps and run from one to twenty, while the property men, with red sweaters and caps, are numbered from one to fifteen. It was not necessary to uniform the minor group, as the men are permanently stationed at different posts in the theatre. The electricians, grips and property men are on the stage at the same time, and the chiefs of the different departments are better able to direct their men now that they are identified by colors.

During the last few days E. M. Holland, member of the New Theatre company, has received scores of letters from friends inquiring why he was to leave the organization, which he joined but a few weeks ago. It was inferred in these letters that he had signed with Harrison Grey Fiske. Mr. Holland was greatly mystified and considerably annoyed until he discovered that Edwin Holland, an actor in no way related to him, had been engaged by Mr. Fiske.

"This confusion of names," said Mr. Holland, "is causing me a great deal of embarrassment. I wish to say that I do not intend leaving the New Theatre company. The strange part of it is that even after all these years my best friends are so easily misled. When I made my stage debut under Lester Wallack my father had me billed as Edmund Milton, which are my first two names. He wanted to find out whether I would be a credit to the family before he permitted me to use the family name. After a few performances he told Mr. Wallack that he could put me on the programme as E. Milton Holland, but Mr. Wallack evidently thought that was too long and made it E. M. Holland. If I had had my own way about it it would have been Milton Holland from that day to this."

The cast of The Witch, a play of the witchcraft period, in which Madame Kalich will make her debut as a member of the New Theatre company Feb. 14, has been completed and rehearsals are now being held under the direction of George Foster Platt. It is believed that the drama will prove even more intensely realistic than The Nigger.

Madame Kalich will appear in the role of Joan; Ben Johnson as the minister; Guy Bates Post as the minister's son, and Thais Lawton as Abigail, the mother of the aged divine. Beverly Sitgreaves will appear as the witch, who is hanged in the first act. Others in the cast include Charles Balsar, Wilfrid North, Albert Bruning, Cecil Yapp, William McVay, Mrs. Sol Smith, and Elsie Kearns. The Witch is in four acts and is adapted by Professor Hermann Hagedorn from the Norwegian of H. Wiers-Jenssen.

It may be necessary to change the name of The Witch. Winthrop Ames, director of the New Theatre, has received a letter from Gustav Frohman in which Mr. Frohman calls attention to the fact that he is the owner of a play called The Witch, which was produced at the Garrick Theatre in December, 1905. If a change of names becomes necessary it will probably be called The Witchcraft.

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PAUL BOURGET'S LA BARRICADE.

The latest play by Paul Bourget, whose Divorce was recently seen at the Lyric in this city with Mary Shaw in a prominent part, has met with success at the Vaudeville Theatre, Paris, where it was produced recently. It is entitled The Barricade, and deals with socialism as exemplified in France. It depicts a fight to a finish between an employer and his anarchist foreman, both of whom love the same girl. The author paints in vivid effects what he calls the blunders and crimes of the French proletariat, leading France to a revival of the Commune of 1871. The solution is a compromise of the great strike on a co-operative basis. Jeffre distinguished himself as the anarchist workingman, as did Byrerand as the boss and Yvonne de Bray as the heroine.

ATHLETIC LEAGUE BENEFIT.

The performance at the Criterion Theatre last Friday afternoon for the benefit of the Girls' Branch of the Public Schools Athletic League was largely attended. Members of the Twelfth Night Club sold programmes. Those taking part were Otis Skinner, Chauncey Olcott, Donald Brian, Henry Stanford, Charles P. Hammond, Alexander Cassy, Robert McKay, Nance O'Neil, Margaret Wycherly, Ann Warrington, Beatrice Forbes-Robertson, Janet Beecher, Louise Galloway, Louise Collins, Fola La Follette, Laura Burt, Helen Ashley, Bernice Yerance, Kate Carlyton, Molly Pearson, and Margaret McKinney.

ELECTRA TO-NIGHT.

Richard Strauss' much-discussed opera, Electra, comes to production at the Manhattan Opera House to-night. Electra is in one act and requires an orchestra of one hundred and twenty persons. In the cast are Mesdames Mazarin, Duchene, and Mlle. Gerville Reache, Messrs. Duffault and Huberdeau.

LETTER TO THE EDITOR.

The Late Edward P. Wilks.

To the Editor of THE DRAMATIC MIRROR:

SIR—Edward P. Wilks, for eighteen years comedian, prompter and stage manager with the late Augustin Daly, died on Sunday, Jan. 23, at 5 p.m. of apoplexy in the Actors' Fund Home, where he was a guest. Early in the morning of that day he was found lying unconscious upon the floor of his room, in which condition he remained until dissolution occurred. Mr. (or Eddie) Wilks was born of American parents in Philadelphia, Pa., in 1843. He made his theatrical debut at the Walnut Street Theatre in that city in 1863. While with Mr. Daly "Eddie" received several tokens of esteem from Daly and his companies, among which was a handsome gold watch. After retiring from Daly's, Mr. Wilks was associated with several other first-class managers. In 1906, while acting in Belasco's The Darling of the Gods at the Academy of Music, New York, Mr. Wilks suffered a stroke of paralysis which so affected him that he was rendered incapable of pursuing his profession, and he was in consequence compelled to retire therefrom, whereupon he sought and found relief from the open hand and heart of the Actors' Fund. The funeral services were held at Campbell's Chapel, 241 West Twenty-third Street, New York, at 2 p.m. on Jan. 24, under the auspices of the Actors' Fund, and the interment took place in the family plot near Philadelphia. A handsome floral pillow was contributed by the guests of the Home, and there were additions of the same nature from Mr. and Mrs. W. G. Barrow, superintendent and matron of the Home, and from Staten Island and other friends. The services were conducted by the Rev. Mr. Harrarbar, of the Episcopal Church, West New Brighton, Staten Island, and his words were beautifully eloquent and impressive. Mr. Wilks was a good character comedian; he had a commendable career of about fifty years as an actor. He manifested filial love in a marked degree, and the memory of his mother was to him a sacred recollection. He possessed strict integrity, true appreciation, deep gratitude and sincere friendship. Respectfully,

GEORGE MORTON.

THE RECORD OF DEATHS.

Mrs. Sarah E. Kennedy, who died in Chicago Jan. 20, was mother of Frances Kennedy, now appearing with Frank Daniels in The Belle of Brittany.

Andrew Dorgan, manager of the Patay in Politics company, died of pneumonia in Fairmont, W. Va., Jan. 27. Mr. Dorgan was formerly sporting editor on the Globe.

John E. Wiggins, who died in Rochester, N. Y., Jan. 24, was a member of the Moore-Wiggins Theatre Company of Rochester and Detroit. He was the acting booking agent of the Temple Theatre, Detroit, and for six years had been manager of the Cook Opera House in Rochester, N. Y. He was thirty-two years of age.

James W. Treadwell, manager of Are You a Mason? and The Three of Us, died of heart disease at White Plains, N. Y., Jan. 28.

Sigmund Bernstein, orchestra manager for Oscar Hammerstein of the Manhattan Opera House, died in this city Friday, Jan. 28. Mr. Bernstein had served in similar capacities for the Metropolitan Opera House and the New York Philharmonic Orchestra.

Mrs. A. Louisa Morse, an actress of many years ago, died in Providence, Jan. 20. Mrs. Morse was last seen in Home, Sweet Home, and The Old Homestead. She was eighty years of age.

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NOTES OF VARIOUS ACTIVITIES.

Tulia, located in the centre of the Great Panhandle District of Texas, has grown in population from 800 people in two years to a city of 2,500. The Panhandle Circuit, with which the Olympic Theatre is connected, has three trunk railroads, and the cool Summers of this section insure a long season. This theatre, completed last September, is modern in every respect, fireproof, lighted by electricity and has adequate dressing-rooms and stage and scenery built by a well-known Chicago firm. The crop condition of this country offers an excellent outlook and the house has played to first-class attractions, doing excellent business, since its opening.

Walter C. Jordan has sold the producing rights of Langdon McCormick's The Storm to Thomas W. Ryley, who expects to produce it before the end of the season.

The critics of the Southern press declare Are You a Suffragette? in which Florence Davis is appearing, to be the best vehicle she has had. The comedy, which was produced by A. G. Delamater, is by Frederic Arnold Kummer, of Baltimore, who is the author of Henry Dixey's play, Mr. Buttles, now at Weber's Theatre.

James Slevin's version of St. Elmo has been selected by the Stock Producing Managers' Association for presentation at the various stock theatres that make up this association. This version was recently seen at the Crescent Theatre, Brooklyn, where it played to crowded houses.

Mahler Brothers, Sixth Avenue and Thirty-first Street, "the professional underwear house of America," announce specials in several of their departments for the month of February, which include tights and hosiery, shoes, make-up boxes, etc.

Theatre managers contemplating to renew their scenic equipment during the dull period of their season would do well to communicate with the Lee Lash Studios, New York city. They have something special to offer to managers looking for new curtains.

IN THE CHICAGO PLAYHOUSES

Ezra Kendall's Charity—Miss Anglin's Violet Farm—Wilton Lackaye's Lecture—Many Grand Opera Performances—Harry Armstrong's Return to the Stage.

(*Special to The Mirror.*)

CHICAGO, Jan. 31.—William Faversham's splendid production of Herod is offered for the first time in Chicago at the Garrick to-night. The fame of the play and Mr. Faversham's elaborate and deeply impressive presentation of it have preceded it from New York.

Chicago is to have plenty of grand opera before the Chicago Grand Opera company begins its first season in the remodeled Auditorium. Immediately following the Boston Grand Opera company, directed by Henry Russell, which proved a financial as well as artistic success, after all, on account of the great audiences for Lohengrin and the second presentations of Butterfly and Lakme, there came to town a capable gathering of singers called the National Opera company at the Great Northern. They are now playing their second week. Meantime Manager Litt, of McVicker's, announced that the Aborn Opera company would present grand opera at the McVicker scale of prices, seventy-five cents and a dollar, for an indefinite length of time as a Summer attraction at that theatre beginning in May.

Following Madame X., which opened twenty weeks ago with many empty seats, and was dubbed a melodrama, and which closed last week with the record of one of the most successful serious dramas ever played here, matinee daily the closing week, with crowds in the lobby continually, Henry W. Savage is occupying the Chicago Opera House with what is described as an entertainment, Miss Patsy. It was at first called a farce and then a character comedy. The first performance was given last night. A report of the play's reception here will be given next week. One of the attractions of the production was the cast. It included half a dozen of the popular members of The College Widow company during the famous hot weather run of three months of that play at the Studebaker.

Manager Morton H. Singer, of the Princess and its numerous musical comedy productions on the road, has already got more fun out of the new production, Miss Nobody from Starland, than out of all the rest of his productions. The secret is a joke on Harry Armstrong, the old-time minstrel, who played with Haverly's as end man for about a quarter of a century. Mr. Armstrong conducts an agency, through which some of the beauties of the Singer chorus reach the Princess stage, and he is in the habit of making reckless remarks about what he would do in certain parts and as a stage doorkeeper. Many of his best utterances were noted down, and a part of stage doorkeeper was put in the new play. Mr. Armstrong became very explicit as to how the doorkeeper should be played and then, at the psychological moment, Mr. Singer insisted that he quit criticising and take the part to show the world how it should be done. Mr. Armstrong hesitated, but, like Hamlet's famous lion hunter of Tarascon, he was compelled to make good. So Mr. Armstrong will appear as the stage doorkeeper, and a large crowd of Elks and other friends will be on hand the opening night to make the most of any slip he may make, after being off the boards for half a dozen years or more. To see Mr. Armstrong nervously fingering his part at rehearsal and secretly getting advice is to laugh, especially for Manager Singer.

The first performance of Miss Nobody from Starland will be given at the Princess to-morrow (Tuesday) night, after a few performances in Milwaukee. The piece seems to have the popular miscellaneous character of the Flirting Princess. Bessie Wynn and R. C. Hers are the leading people.

Lew Fields will soon be at the Garrick in Old Dutch.

Ed. Rowland, the actor, manager and producer of this city, announces that the Rowland-Clifford company will star Hugo Koch, who was the Bates of their successful production of A House of a Thousand Candles in a dramatization of The Port of Missing Men. There will be a short tour in the Spring.

Many instances of the impulsive and unlimited generosity of Ezra Kendall have been told since his death. On one occasion he met a family of acrobats who were stranded here, but had a chance to work in St. Louis the next week. It was a numerous family, but a $100 bill from Mr. Kendall changed gloom to happiness, and they were soon on a train for the Southern city. He was constantly giving proof of the personal magnetism which was a secret of his success as a monologist. He would take a strange baby from its mother, under some influence over the child which always made it willing to go to him. He would play with it a while and then hand it back with a $5 or $10 bill, if the mother seemed to be in need of it, pinned on the baby's dress.

The Melting Pot is coming to McVicker's for four weeks in April.

Margaret Anglin and a Chicago woman own a profitable violet farm in a suburb north of the city and Miss Anglin makes visits to the farm for recreation from her acting in The Awakening of Helena Richie at Powers'.

Cleveland Moffett's The Battle and Wilton Lackaye are attracting many people to McVicker's. It has been noted that the points made for capital against labor unfailingly get applause at this popular priced theatre. The liberal admixture of comedy is appreciated. Mr. Lackaye maintains his substantial, virile, hearty Haggledon well and Gerald Griffin, still doing Moran, shows marked emotional gifts which win much applause in the strong scenes of the third act. Harry Hilliard is an excellent Philip and Charles Abbe gets a lot of successful comedy out of Joe. Clara Blandick endows Margaret with an exceptionally fine personality and Julie Herne makes much of Jennie.

The Rejuvenation of Aunt Mary, wholesome, natural, sane and happy, especially with May Robson as the sweet old maid, drew large audiences at the Auditorium last week.

Edwin Clifford, manager of the immediately successful National Theatre, will rejoin Ed W. Rowland for the production of a new play of which they have high hopes. The Rosary, by Edward E. Rose. It will be produced at the Crown week of April 3, and be at the National week later.

Margaret Anglin has been unanimously praised in the reviews for her Helena Richie, and the play has found considerable favor at Powers', but it does not seem to have received any too much, merely mercenary appreciation so far. The star has been away two years and seems to have become even a more accomplished artist in emotional acting. George Probert has received many compliments in print and out for his Sam Wright.

Manager Will Wright, who has made an enviable record with Madame X here, will remain in Chicago as manager of Miss Patsy. One big hit deserves another. Harry Hidings has succeeded Mr. Wright as manager of Madame X.

Manager Louis Morrison of Three Weeks announces that this play, which has been seen through the West, will now invade the East.

Vera Michelena, who succeeded Violet Dale in the lead of The Flirting Princess, is graceful, easy and clever in the part. She does the vampire dance well. She adds to the happy combination of pleasing personalities in this production, which includes John W. Ransone, Knox Wilson, Adele Rowland, Harry Pilcer, May Vokes and others. The chorus of barefoot girls playing concertinas is probably the best new variation of this detail of musical comedy offered this season.

John W. Blaisdell, the former actor, now in the employ of the city, is dangerously ill at his home. He is about seventy years of age. Mr. Blaisdell was a matinee idol in the stock at Hooley's about thirty years ago. He was the juvenile in a company which comprised J. J. Sullivan, Kate Meek, George Giddings, Sydney Lowell, who Married Mr. Giddings; William B. Arnold, and William F. Clifton, who recently created the part of the banker in Alias Jimmy Valentine. Some years after his stock engagement Mr. Blaisdell became the manager of the comedian, John Dillon, who is now a neighbor of Mr. Blaisdell in a south side residence district.

The engagement of Grace George at the Grand Opera House succeeds The Fourth Estate Feb. 20. Mr. Patterson's play could remain even longer, and an effort was made to extend the time.

Ernest Poole, the author of None So Blind, the play in which John Mason is appearing, was formerly in Chicago as a writer and worker for social reform.

Wilton Lackaye lectured yesterday at the Illinois Theatre under the auspices of the National Educational League on the subject, The Stage As An Educator. Walter Howe was another speaker from the profession.

John Arthur of the Seven Days company at the Illinois, is to go to London with Collin Kemper to put the play on there.

Manager Marvin of the College Stock company, announces Brewster's Millions, Old Heidelberg, The Great Divide, and Quincy Adams Sawyer to follow Texas, this week's bill, in the order named.

This is the final week of A Little Brother of the Rich at the Studebaker. The company returns to New York.

After a week of opportunity for John Lane Conner, the leading man, in Fabio Romani, the Academy returns to the even tenor of its way with From Sing Sing to Liberty. Mr. Conner was exceptionally strong in Romani, and was tremendously applauded.

George Klimt and Frank Gazzolo's new stock company at the Criterion seems to have re-established that theatre in favor. The managers are duplicating their success with stock at the Academy.

The Love Cure will follow Anna Held at the Colonial next week. Miss Innocence has drawn large audiences during most of its stay, and both Miss Held and Mr. Bigelow have proved their continued popularity.

Grace Larue's new starring engagement in Molly May, which began at the Whitney Opera House last night, will be recorded further next week.

John Bunney, Ada Lewis, John E. Henshaw, Vernon Castle, Alice Dovey, and Charles Judels will be in Lew Fields' Old Dutch company at the Garrick.

The season of Viennese opera in German at the Ziegfeld, by Emil Berla and company, closed last Saturday night, when the company left to fill other engagements. Further preparations are being made for regular theatrical performances at the Ziegfeld.

The National Grand Opera company has been giving performances of much worth at the Great Northern. Signor Torre as Turiddo and Blanche Fox as Santussa made Cavalleria Rusticana enjoyable. Madame Zavashi as Violetta in La Traviata sang Ah Fors with marked success.

Charles J. Ross and Elgie Bowen are announced for the leading roles of The Love Cure at the Colonial next week.

Seven Days is in its fourth successful week at the Illinois, with a long stay in prospect. The Fortune Hunter continues in high favor at the Olympic, with indications that its run is only beginning, although in its sixth week. May Robson remains in Aunt Mary at the Auditorium, and Wilton Lackaye is closing his fortnight at McVicker's to large audiences.

Rose Stahl in The Chorus Lady will succeed Miss Anglin at Powers' next Monday. The Follies of 1909 will be at the Auditorium Feb. 13, and The Man of the Hour will succeed The Battle at McVicker's next week.

Miss Philura, with Crystal Herne, comes to the Studebaker next week instead of A Certain Party, with Mabel Hite, whose engagement there has been postponed.

The Viennese Opera company starts its tour from the Ziegfeld by jumping all the way to the next street back, Wabash Avenue from Michigan. It will be seen at the Globe this week.

The bills this week: Grand Opera House, Fourth Estate; Garrick, Herod, with William Faversham; Illinois, Seven Days; Powers' Margaret Anglin; Colonial, Anna Held; Chicago Opera House, Miss Patsy; Whitney, Mollie May, with Grace Larue; McVicker's, The Battle, with Wilton Lackaye; La Salle, Flirting Princess; Princess, Miss Nobody from Starland; Cort, The Girl in the Taxi; Auditorium, May Robson in Rejuvenation of Aunt Mary; Studebaker, Little Brother of the Rich; National, The Sporting Deacon; Crown, Thurston, the magician; Globe, Viennese opera; Bijou, Creole Slave's Revenge; Academy, From Sing Sing to Liberty; Criterion, Fabio Romani.

OTIS COLBURN.

WASHINGTON.

The Harvest Moon, Springtime, The Girl and the Wizard—The New Casino Theatre.

WASHINGTON, Jan. 31.—A new play by Augustus Thomas is always welcome. The Harvest Moon is now winning popularity at the National Theatre. As the distinguished French playwright, Monsieur Vavin, George Nash fills the author's meaning of the leading role. A very capable supporting company includes John Saville, Stephen Wright, Thomas Russell, John Stokes, Margaret Sayres, Jennie Eustace, and Adelaide Nowak. Next week, Elsie Janis in The Fair Co-Ed.

At the Columbia Theatre for the current week Mabel Taliaferro appears in Frederic Thompson's pictorially beautiful production of the Booth Tarkington-Harry Leon Wilson prettily told story of youthful affection, Springtime. The company includes William B. Mack, Joseph Brennan, William Harrigan, Samuel Forrest, John Brammell, Francis D. McGinn, Alice Parks Warren, Mary Faber, Sallie Brent, and Helen Lindroth. Next week, Henrietta Crosman in Sham.

A bright and an assured week of large results is the engagement of Sam Bernard in The Girl and the Wizard at the Belasco Theatre. Kitty Gordon, Harry Corson Clarke, William Bossell, Hattie Lorraine, Harriet Standon, and Patricia Collinge are favorites in the cast. Next week, Madame Nazimova in The Passion Flower.

Yorke and Adams in the musical burlesque, In Africa, assisted by a company of clever capabilities, crowds the Academy of Music. Next week, Beulah Poynter in Lena Rivers.

The Casino Theatre, a new and important addition to local playhouses in that it admits the William Morris vaudeville attractions to Washington, commenced operations Monday to a crowd. The performance is continuous, 11 to 11, with pictures of the best, at periods. The house has a seating capacity approximating 1,200. The opening bill presented Frank Bush, Gladys Van, Lavendar Richardson and company in Brady's Boy, Rice and La Deal, Russell and Horans, the Country Choir, George Lauder, and Callan and Helmen. The prices are 10, 20 and 30 cents.

Chase's Theatre, with business always to the limit, presents a stunning bill for the current week in a programme that introduces Charles Lovenburg's operatic festival, encompassing two musical works, Gypsy Life and The Carnival of Venice, presenting eighteen talented singers, with the usual vaudeville bill.

Coming attractions at the Academy of Music, E. D. Stairs' popular popular-priced Washington house, presents for the next quarter: Thomas E. Shea in repertoire; St. Elmo, Checkers, Wildfire, The Lion and the Mouse, Ward and Vokes in The Promoters, Granstark, School Days, In Old Kentucky, Three Weeks, Rose Melville, Pierre of the Plains, and George Sidney in The Toy Rider.

This week's attraction at the Gayety is the Rents-Santley company. Next week The Berenders. At the Lyceum, Sam Devere's company, with the Big Review following.

A shifting of dates will bring Theodore Roberts back to the Columbia in The Barrier, following next week's engagement of Henrietta Crosman in Sham.

Chase's patrons have settled down to another four years in their present beautiful quarters, in view of the Treasury Department's intimation that the tenants on that block—a territory recently acquired by the Government for Government purposes—will be permitted four years more. Long before that time expires Chase will have a brand new theatre of his own.

JOHN T. WARDE.

LOUISVILLE.

Charles Cherry in The Bachelor at the Masonic—Congratulations for Manager Shaw.

Louisville theatregoers had a treat week of Jan. 24 in Blanche Bates in The Fighting Hope, and Hattie Williams in Detective Sparkes, the former occupying the boards at Macauley's 24-26, and the latter 27-29. Business excellent. Both are favorites with Louisville people. Three nights and matinee Victor Moore as Kid Burns in The Talk of New York 31-2; advance sale of seats indicates large business.

At the Masonic, Charles Cherry was seen in Louisville for the first time as a star, when he appeared in Clyde Fitch's The Bachelor. He was assisted by a capable co., including Ruth Mayeliffe, Lillian Paige, Alice Riker, Percival Stevens, Charles Lalte, and Ralph Morgan. Eddie Foy in Mr. Hamlet of Broadway 31-2. Happyland 3-5, by local talent, proceeds for benefit of Newsboys' Home.

Return engagement of Pepito Arriola 4 at Masonic, with matinee. The Avenue had unusually good business 23-29, the attraction being The Man of the Hour. Next, George Sidney (Busy Izzy) in The Joy Rider.

Manager Charles A. Shaw of the Masonic on 25 celebrated his sixty-first birthday. The colonel is hale and hearty and was the recipient of numerous congratulations. He has been located in Louisville fourteen years and is very popular.

News of the New York success of William Collier in A Lucky Star is received here with genuine pleasure. The farce is the work of Anne Crawford Flexner, the dramatist of Mrs. Wiggs of the Cabbage Patch, and a member of a brilliant coterie of literary Louisville women.

The Louisville Symphony Orchestra, through its leader, B. Grats Cox, is making a plea for financial assistance to enable an enlarged musical influence. The organization is an excellent one and deserves encouragement.

Tunis F. Dean, who was here with Blanche Bates, was formerly prominently identified with Louisville amusement offerings as a member of the firm of Harris, Britton and Dean, managers of Harris' Theatre, now the Avenue.

Manager Edward W. Dustin is making a hit with his travel talk in connection with the pictures at Hopkins'.

Ferrusien Busoni, the pianist, will be heard at a recital at Macauley's 21.

The recent visit of Burr McIntosh revived memories of the famous Four Seasons Stock co. It was not a large one, but it included such well-known people as T. Daniel Frawley, Burr McIntosh, Arthur Hoops, and Elita Proctor Otis.

CHARLES D. CLARKE.

BALTIMORE.

A New Vaudeville and Burlesque Theatre?—Keenan's New Play—Bills of the Week.

BALTIMORE, Jan. 31.—Henry W. Savage presents The Merry Widow at Ford's. The performance this evening was given for the benefit of Baltimore Lodge of Elks. The cast includes Frances Cameron, Charles Meakins, Robert E. Graham, Anna Bussert, John Thomas, F. J. McCarthy, Misha Ferenso, Charles Kaufman, Florence Brooks, Minnie Olton and Ethel Gilmore. Mabel Taliaferro will be seen next week in Springtime. De Wolf Hopper will follow Feb. 14. The Third Degree Feb. 21, and Genee in The Silver Star Feb. 28.

Madame Nazimova appeared in The Passion Flower at the Auditorium. The last half of the week she will present A Doll's House. Dustin Farnum next week in Cameo Kirby.

Henrietta Crosman is seen in Sham at the Academy. The Harvest Moon, with George Nash, will follow.

Representatives of two large theatrical interests were in Baltimore last week, negotiating for the purchase of property in the vicinity of Ford's Grand Opera House on West Fayette Street. Rumor has it that a location is being sought for a new vaudeville and burlesque house.

Henry B. Harris, of the Hudson and Hackett theatres, was here last week to witness the performance of Frank Keenan in The Heights. Mr. Harris is well known in Baltimore and has a sister living here.

The Heights as presented by Frank Keenan and a splendid company at Ford's last week is a decidedly attractive, though very short, play. It was superbly acted there not being a weak spot in the cast. Hilda Keenan gave a striking performance in the role of Nellie Barnum.

HAROLD RUTLEDGE.

ST. LOUIS.

Work of the Stock Companies—Last Week's Attractions—The Current Bills.

ST. LOUIS, Jan. 31.—At the Garrick Marie Dressler and a very capable company presented Tillie's Nightmare to great houses.

The Honeymoon Trail was well attended at the Century. Bert Baker in inimitable work as Dennis Mason, bean manufacturer, strongly lifts the piece. Adrienne Krotil made a good impression in the leading woman's role.

The Boston Opera company came to the Olympic on Monday for a week in grand opera classics, and gave admirable performances.

The Newlyweds came to the American. Countess Olga Von Hartzfeldt did full justice to Mrs. Newlywed. Leo Hayes was a true to life Ferd Newlywed. James E. Rosen, midget comedian, was a funny Napoleon.

Pierre of the Plains, as presented by Severin De Deyn and company, was a much higher type of melodrama than is usually the lot of popular patrons.

The Imperial Players at the Imperial did hard and telling work in a production of Camille. Ethel Clifton was a strong Camille. William Josaley did best work of his season here.

The German Players at the Odeon in Dit Logen Bruder, the German version of Are You a Mason? benefited Director Ferdinand Welb, and pleased large German audiences.

The bills this week: Olympic, Frital Scheff in The Prima Donna; Century, Herbert Kelcey and Effie Shannon in The Thief; Garrick, Dallas Wilfred in Mr. Hopkinson; American, In Old Kentucky; Imperial, St. Elmo; Havlin's, S. H. Dudley in Smart Set; Odeon, Wagner Concerts; Coliseum, Monday evening, Madame Tetrazzini.

FRANCIS DOYLE.

DETROIT.

Words of Praise for Emily Stevens—Hearty Reception for The Yankee Girl.

At the Detroit Opera House Jan. 24-29 George Arliss gave his charming, consistent interpretation of Septimus, in the stage version of W. J. Locke's familiar story. Notwithstanding that Detroit is automobile mad this week and the Auto Show is attracting unprecedented attendance, a good week's business was recorded. Mention should be made of Emily Stevens' portrayal of Emmy Oldrieve. There is a naturalness in her work which has placed her in the front rank of the younger actresses of the stage. Next week, Three Twins.

Blanche Ring appeared at the Garrick 24-29 in the Hobart-Hein musical play A Yankee Girl. She was accorded a hearty reception and was the center of attraction, although Harry Gilfoil, Frederick Paulding, William P. Carleton, Charles J. Winninger, and Dorothy Brenner were helpfully placed in congenial roles. Next week, Mary Mannering.

On Tuesday Detroiters learned with regret of the death of John Enoch Wiggins, vice-president of the Moore-Wiggins Co., Ltd., which occurred Monday afternoon at the Hotel Seneca, Rochester, N. Y. At the time of his death Mr. Wiggins was acting as booking agent of the Temple theatres of Detroit and Rochester. Mr. Wiggins was brought up in a theatrical atmosphere, the son of E. W. ("Pop") Wiggins, beloved of all who knew him, and soon fell into the managerial ranks. For six years he managed the Cook Opera House, Rochester. He had a wide circle of friends in both cities.

Manager Ward offered the Parisian Widows at the Gayety 21-29, and the performance was considerably above the usual run of burlesque. Next week, Hastings' Big Show.

At the Lyceum 23-29 Thurston gave his exhibitions of magic and crowded the house. Thurston has worked his way to the front rank of magicians and some of his late tricks are of a marvelous nature. Next week, The Man of the Hour.

Owing to the death of John E. Wiggins the Temple Theatre closed Thursday afternoon. Annette Kellermann improved her enforced vacation by attending the auto show and purchasing a new machine. Her two weeks' engagement has broken the house records.

The New Century Girls gave an excellent bill at the Avenue Theatre 23-29. Next week, Merry Maidens.

Madame Tetrazzini was heard at the Light Guard Armory 26 and the attendance was fair.

ELYP A. MARONI.

DENVER.

Robert Mantell's Work Appreciated—Primrose's Minstrels at the Tabor—Next Week's Bills.

Robert Mantell and his admirable co. met with unqualified success at the Broadway Jan. 17-22. Hamlet, King Lear, Romeo and Juliet, As You Like It, and Richard III. were all superbly presented. One cannot praise too highly Mr. Mantell's wonderful art. Agnes Booth Russell deserves unstinted praise for her splendid support of the star. Messrs. Leiber, Kent, Alfred Hastings, Henry Fearing and Agnes Elliott Scott scored in the various roles assigned them. On Sunday an all star Yiddish co., including Rosa Karp and David Levenson, will give two performances at the Broadway. Tim Murphy 24-29. Wright Lorimer 31-5.

Primrose's Minstrels packed the Tabor. Brewster's Millions 23-29. Forty-Five Minutes from Broadway 30-5.

The Lighthouse Robbery played to good business at the Curtis. Girl of the Streets next.

MARY ALKIRE BELL.

THEATRICALS IN BOSTON

Visiting Stars—The Children's Law Prevents a Boy Chorus in a Church Entertainment—Henry Clay Barnabee and Tom Karl Sing Together.

BOSTON, Jan. 31.—Maude Adams opened tonight at the Hollis in What Every Woman Knows with the largest advance sale of the season.

E. H. Sothern and Julia Marlowe are in the last week of their engagement in Shakespearean repertoire in the new Shubert.

Marie Tempest has one week more at the Colonial in Penelope, and then she goes to Canada.

Jefferson De Angelis and The Beauty Spot are in the last nights of their engagement at the Majestic.

John Craig and his stock co. at the Castle Square substitute Are You a Mason? for the tragedies of Othello.

Rebecca of Sunnybrook Farm will have its stay at the Tremont extended, for business is so large.

William Hodge begins his second month with The Man from Home at the Park with undiminished patronage.

The Girl from Rector's drew about $17,000 to the Boston last week, but its stay here must close Feb. 5.

Bert Williams and Mr. Lode of Koal end their stay at the Globe this week.

Quincy Adams Sawyer at the Grand Opera House this week is the first rural play there in a long time.

Loie Fuller's Ballet of Light is returned for a third week at Keith's.

R. A. Roberts has one more week at the American with Dick Turpin.

John L. Sullivan heads a bill of straight variety at the Howard Atheneum, while the burlesquers are transferred to the Bowdoin Square, beginning with The Fashion Plates.

Other burlesque attractions of the week are: Gaiety, The Columbia Burlesquers; Columbia, The Empires; Casino, High Rollers.

When the Boston Opera House co. returns from its tour of the West, 7, the first bill will be Carmen, with Maria Bray.

The child actor law prevented the singing of the boy choir at the Church of the Advent in The Pageant of the Tree last week.

Countess de Pierrefeu (Elsa Tudor) is going into vaudeville with her dances and is signed for Keith's.

Maude Allan was so delayed in beginning her dance at Symphony Hall last week that Salome was nearly a frost.

Percy Mackaye spoke at the Twentieth Century Club last week and made a plea for a municipal theatre.

Edgar L. Davenport is visiting friends in this city and looking over the field with an eye to business.

Henry Clay Barnabee and Tom Karl of the Bostonians gave a recital at the Highland Club, West Roxbury, last week. Their old conductor, S. L. Studley, was at the piano.

JAY BENTON.

PROVIDENCE.

Musical Comedy Popular Here—Orme Caldarer and Ethel Clayton Divided Honors.

Musical comedy is the "one best bet" in Providence this season, it having gained a firm grip on the run of popular fancy. The Shuberts' newest offering, Dick Whittington, opened at the Opera House Jan. 24 and proved no exception. The production was endowed with a host of catchy melodies, beautiful scenery and a dazzling display of gorgeous costumes. Louise Dresser headed the cast, while Frank Byron's character work was a strong feature. Kate Elinore also had a prominent role. It will continue during the week, with the usual matinees. The Midnight Sons to follow.

His Name on the Door was the attraction at the Imperial 24-29. Orme Caldarer, a former favorite of a local stock co., and Ethel Clayton had the leading roles and, while the opportunities were not great, admirable work on the part of the principals was a big factor toward the success of the performance. David Kessler Thalia Theatre co. in repertoire 24, 25.

Musical comedy was also on view at the Empire 24-29, May Ward featuring in The Cash Girl. The house was taxed to its capacity and attentive audiences welcomed the merited efforts of the star and her co. All that goes to make up a successful performance was woven into the two acts, catchy music, witty dialogue and clever dancing prevailing. It is perhaps one of the best productions of its kind seen at the house this season. The Great Divide 31-5.

The Lid Lifters offered a fair performance at the Westminster 24-29, with Charles Farrell, Elizabeth Mayne and Clare Burg in the chief roles. The Turkish dance, which was one of the features of the performance, was too vivid to suit the ideas of Manager Collier at the opening performance, and as a result it was abolished for the remainder of the week. Golden Crook 31-5.

Orme Caldarer, playing the leading role of His Name on the Door, at the Imperial, received a flattering reception by the first night audience, which remembered him as a member of one of the first Albee Stock cos.

William Wilcox, who some time ago was made treasurer of Edwin F. Albee's enterprises in Rhode Island, has tendered his resignation, to take effect 1, at which time he will enter upon his new duties as agent for the Ford automobile.

Pepito Arriola, the child pianist, was extensively advertised to give a concert at Infantry Hall 26. He did not appear, however, as his special piano did not arrive. The money for tickets was refunded.

Agnes Scott is again to enter vaudeville with her one-act playlet, The Wall Between. Miss Scott played leads with the Albee Stock co. here last Summer and since that time has been affiliated with the Pittsburgh Stock co.

HOWARD F. HYLAND.

SPOKANE.

The Right of Way Arrived Late—Teresa Carreno Pleased Large Audience.

The Right of Way failed to arrive to fill their engagement Jan. 19, playing but one night, 20, at the Auditorium. Hallett Thompson, P. August Anderson, Arleen Hackett, and Genevieve Deen secured in the principal roles. McIntyre and Heath in In Hayti 23-26. Madame Maud Powell 30. The Top o' th' World 31. David Warfield in The Music Master 7, 8.

The Wagner Club, of Spokane, presented Teresa Carreno at the Spokane to a large and appreciative audience 21. Bernard Daly in Sweet Innisfallen 23-29. As the Sun Went Down 6-13. The Wolf 13-19. Brewster's Millions 20-26. Wildfire 27-March 5. Strongheart 6-12. The Lion and the Mouse 13-19.

Robert Laniers, a theatre employe at Wallace, Ida., was notified through an attorney at Bristol, Va., that he had fallen heir to $15,000 by the terms of the will of his grandmother.

All arrangements for the merging of interests of the Washington Theatre and the Exchange Realty Co. into one corporation, capitalized at $225,000, have been completed, and incorporation papers have been filed with the County Auditor. The new co. is known as the Washington Theatre and Realty Co.

William Morris, through his representative, Joseph Pile, announces that he is planning to enter this part of the country next year, and there being at present no available playhouse in Spokane, he will, in all probability, erect a theatre.

The St. Andrew's Society, of Spokane, tendered a banquet in the Hall of the Doges to Harry Lauder and members of his co., after which they adjourned to the Armory for the evening's engagement.

A pure food exhibition and street carnival is planned for the early Spring. It will be under the auspices of the traveling men of Spokane and the Inland Empire.

W. S. McCREA.

KANSAS CITY.

Good Attractions and Business at All Houses—Warm Welcome for Eddie Foy.

The Willis Wood had Rose Stahl in The Chorus Lady Jan. 23-29, and although it was her third appearance in as many years the attraction was almost as well received as upon its first visit. If possible, Miss Stahl was even better than before, and she was surrounded by a cast of capable players. Isabel Goodwin, in the part of Nora, was a new member of the co., as was Walter Pennington, who played Dick Crawford, and Claire Lane, who appeared as Simpson, all pleasing. Others of the cast were the same as have appeared here in former presentations of the play. Lombardi Grand Opera co. 31-2. Robert Edeson 3-5.

Eddie Foy in Mr. Hamlet of Broadway opened a week's engagement at the Shubert 23 to a big house, which warmly welcomed the popular comedian. This was a return engagement for the co., as they played a week at this house earlier in the season, when the bill proved a most decided hit. The cast and performance remain the same as when seen here before, but pleased immensely just the same, and the business was most satisfactory. James T. Powers in In Havana 30-5.

The Three Twins at the Grand 23-29 drew large audiences nightly, who were highly pleased with the entertainment offered. Victor Morley and Bessie Clifford headed an excellent co., all of whom were well received. The production was well staged and costumed. The Lion and the Mouse 30-5.

The Woodward Stock co. put on The Lost Paradise at the Auditorium 23-26, which was the closing offering of the season by this organization. The Lost Paradise is an old favorite with the stock co. patrons and it came this time as an interesting coincidence, as it was the opening bill at this theatre some twelve years ago, when the Woodward Stock co. made their initial appearance in Kansas City. Mary Hall and William Desmond, the leads, were given splendid parts, to which they did full justice, while other members who appeared to advantage were Will M. Crimans, Frank Dennithorne, Marie Hudson, Mildred Hyland, Mayme Williams, Will Davis, Clarence Oliver, Erville Alderson, John J. McCabe, and Henrietta Vaders. It was first announced that the co. would be transferred to one of the Woodward and Burgess houses in Omaha, but later information is to the effect that they will disband after the above engagement. Harry Lauder and co. 27-29.

The Smart Set held the boards at the Gillis 23-29 and found ready favor with the usual large audiences. S. H. Dudley and his clever co. of entertainers have an attraction well worth while, the music being an especially attractive part of the performance. Queen of the Outlaw's Camp 30-5.

The Jersey Lilies were the attraction at the Gayety 23-29, playing to a very satisfactory week's business. Leon Earl, James Cooper, Lucia Cooper, Stella Chatelaine, and Fannie Vedder were the principals, all winning applause. The olio was a feature.

The Century had the Sam T. Jack co. 23-29, playing to good business. A capable co., well costumed, with a large and attractive chorus, furnished a good brand of entertainment and were well received. Cora Livingston, the female wrestler, was a feature. The frolicsome Lambs 30-5.

The coming of Madame Luisa Tetrazzini is an event looked forward to with much interest in local musical circles, and the concert to be given in Convention Hall 2 by the great soprano and her co. promises to be the event of the season in this line. Manager Louis Shouse announces Lhevinne, the great Russian pianist, for the following evening.

D. KEEDY CAMPBELL.

DALLAS.

The Servant in the House Well Received—Some Attractions to Come.

The Servant in the House, at the Opera House Jan. 12, 13, gave a most acceptable performance, as was evidenced by the splendid attendance and subdued intensity of the audience rather than by vociferous applause.

Grace Van Studdiford 14, 15 played to very good business. She had an excellent supporting co., and was herself in excellent voice at each performance. The Golden Girl 18-20 played to very excellent business and gave a very acceptable performance, there being lots of pretty girls, well costumed, and tuneful music. The Red Mill 21, 22 played to fair business, with a mediocre co., the lead being taken by a former Dallas boy, Bert Swor, who sustained the role most acceptably. The Lombardi Opera co., four performances, 24-26. The American Idea 27-29, four performances. Flower of the Ranch 31. Lillian Russell 1, 2.

L. LEE LAUDERS.

PORTLAND, ORE.

Florence Roberts Beautified the Part—Rose Melville as Sis Hopkins All Smiles and Tears.

David Warfield in The Music Master opened at the Bungalow Jan. 17, and continued for five performances, playing to packed houses. Intangible in his charm of simplicity, eloquent in his depth of human emotionalism, and quite without a flaw in portraying a plain story before the footlights, the interpreter of The Music Master proved himself a master of music, with the human heart for his instrument. One can only repeat—Warfield is far above the emptiness of fulsome praise. He was supported by an excellent co., many of whom were with him on his last Western tour. Jane Dunbar, as the daughter, was natural and unaffectedly charming. Marie Cahill appeared 21, 22 in The Boys and Betty. Olga Nethersole in The Writing on the Wall 27.

Florence Roberts in The Transformation appeared at the Portland, opening 16, playing to good business all week. Once again was forcibly demonstrated the ability of this really great emotional actress, who was royally welcomed as a local favorite of long standing on this, her coming as a star under the Shubert banner. The Transformation did not present an original theme, but it was a tale full of human tenderness, love and pathos. Parts were beautiful in construction, and beautified by the impelling power of Miss Roberts' portrayal. Miss Roberts was fortunate, indeed, in having for her leading man so able an actor as White Whittlesey, and the entire cast gave excellent support. Florence Roberts in Gloria 23.

Sis Hopkins, the quaint story of old-fashioned folk from Posey County, was the attraction at the Baker 16-22 and played to capacity business all week. The fine old play had an improved co. this season, and there were few weak spots in its presentation. The part of Addison Vibert, the railroad speculator, was taken by Claude Norris. As Sis Hopkins, Rose Melville appeared as happily as ever, fitting her part to perfection, all smiles and tears. Ma and Pa Hopkins, played by Josephine Haines and George H. Maxwell, were amusing characters. O. M. Bicknell as Obadiah Odlum, of funeral aspect, was a close second to Miss Melville as an applause producer. The Wolf 23.

Bertha M. Clay's Thorns and Orange Blossoms was presented by the Athon Stock co. at the Lyric 16-22. Will D. Howard took the part of Lord Randolph Ayrers, and Priscilla Knowles the dual cast of Violet Benton and Lady Ayrers. The support given by other members of the cast was effective. Who's Your Wife 23.

Harry Lauder appeared at the Armory for two performances 17 and to packed houses. Lauder is unforgettable and writes his name big in the affections of his audience. Julian Eltinge, who is Lauder's chief support, is undoubtedly the nearest approach to realism in imitating femininity on the stage to-day. Beautiful in the extreme was Eltinge's cobra dance. Nothing like it has ever appeared here before.

JOHN F. LOGAN.

SAN ANTONIO.

Yiddish Opera Company Appreciated—Stock Company Closes Season.

At the Grand Opera House the Yiddish Opera co. Jan. 18, 19, played to small but appreciative houses. Grace Van Studdiford in The Golden Butterfly 20, played to S. R. O. business. Miss Van Studdiford sang very sweetly and pleased all who were fortunate to secure a seat, or even standing room. The Flower of the Ranch 22, 23, played to fair business and pleased. The Servant in the House 24, 25. The Climax 26-29. The Round Up 30-1. The American Idea 2, 3. Lillian Russell 4, 5. The Isle of Spice 6, 7. Paul Gilmore 9, 10. Victor Moore 12. Girl at the Helm 13, 14. Victor Moore 15, 16. Girl from the Golden West 17, 18. Forty-five Minutes from Broadway 19, 20. Wine, Woman and Song 21, 22. Marie Cahill 23. The Three Twins 24-27. The Honeymoon Trail 28-March 1.

The Wife was presented 16-22 at the Empire by the Al. Trahern Stock co. in a very satisfactory manner. De Forest F. Dawley and Evelyn Foster did some excellent work. Miss Foster was very earnest in her work, and as a token of her efforts received several curtain calls each night. Mr. Dawley was also very convincing. Jessie Mae Hall, Julian Barton, Robert McCann, Sam Morris, all deserved special mention for good work. Business fair. Sherlock Holmes; or, the Sign of the Four 23-29.

The Al. Trahern Stock co. close their engagement week 5, when they will then set sail for New York to take up their work at the Summer theatres. Mr. Trahern has made many friends here who will be very glad to welcome him back again, and who wish him lots of luck.

HADEN F. SMITH.

MONTREAL.

The Inferior Sex Presented to the Princess Patrons—Barney Gilmore at the Francais.

For the last half of her engagement at the Princess, Jan. 19-22, Maxine Elliott produced her new play, The Inferior Sex. It was of a very light and farcical order, but abounded in funny situations and the dialogue was exceedingly bright and witty. The part of Eve Addison fitted Miss Elliott to perfection and she gave a charming performance. Capital work was also done by Arthur Byron as the woman hater and O. B. Clarence as his valet. Lew Dockstader and his minstrels opened 24. It was a good old-time minstrel, with up-to-date features added. Besides Mr. Dockstader himself, Neil O'Brien, Eddie Mazier, and Master Naulty were among the most entertaining. Dick Whittington 31-5.

At the Academie de Paris success, Hire, was produced. The co. gave an excellent account of itself, especially good work being done by Paul Marcel, Claude Ritter, and Jeanne Kosta. The play itself contains a number of clever and artistic scenes, the first night's curtain not ringing down till nearly 12 o'clock. Cabotins 31-5.

Barney Gilmore opened at the Francais 24 in Dublin Dan, the Irish Detective. The play was of the usual type in which singing Irish stars are exploited. Mr. Gilmore himself was easy and natural in his work and the supporting cast was fair. Some excellent views of Irish scenery were shown. Richard J. Jose in Silver Threads 31-5. Tetrazzini and concert co. will appear at the Francais for one night 1.

A-E-Gu-U-Hein? a revue by Messrs. Tramblay and Deschenaux, the authors of last year's successful revue, was the bill at the National. The entertainment was very amusing. It was well produced with special scenery by S. D. Parker.

J. E. Dodson opens at His Majesty's 31 in The House Next Door. He will be followed by Mary Tempest, and Sir Charles Wyndham and Mary Moore.

W. A. TREMAYNE.

INDIANAPOLIS.

At the Park the S. R. O. Worked Overtime—Good Business at All Houses.

The House That Jack Built, given by a large co. of local amateurs at English's for three performances Jan. 21, 22, pleased large audiences both nights and a S. R. O. matinee. The production netted $2,000 for the Children's Aid Association, for whose benefit it was given. Arsene Lupin opened a half week's engagement at English's 24-26. Blanche Bates in The Fighting Hope 27. Herbert Kelcey and Effie Shannon in The Thief 28, 29. Boston Grand Opera co. in Lakme 31. The Kissing Girl 2. Grace George in A Woman's Way 3-5.

The Regeneration, another play new to theatregoers here, was chosen for the weekly offering of the Forepaugh Stock co. at the Majestic 24-29. It was capably presented. Mr. Arnold gave an excellent performance as Conway, his only fault being in his last lines, when he seemed to forget the manner and speech of the character and instead delivered his closing lines in a manner too polished for the part. Florence Coventry gave a notably good performance as Nellie. Fay Baker played the small part of Lizzie, an unfortunate, with telling effect, that was most commendable. Henrietta Vaders, J. Francis Kirk, Mark Fenton, and S. J. Cairns appeared to advantage. The Spoilers 31-5.

The Newlyweds and Their Baby, with James E. Rosen as the baby, Leo Hays as the father, Olga Von Hatzfeldt as the mother, and others, was one, if not the most popular attraction at the Park 17-22 from a box-office standpoint, of the season. The S. R. O. sign, which has not worked overtime up to now, was out at every performance twice a day. Via Wireless, never seen here before, played to interested audiences at the same house 24-26. Checkers 27-29. Ward and Vokes in The Promoters 31-2.

Franklin Matthews lectured on his trip around the world with the Atlantic fleet at Caleb Mills Hall 24, giving a delightful talk that held the uninterrupted attention of his audience for two and a half hours.

The co. that will produce A Midnight Bell at English's 8, 9, for the benefit of the Boys' Club is busy rehearsing under the direction of Harry Porter, who has long been stage director and manager for those Boys' Club performances. Mrs. John T. Brush, long known on the stage as Elsie Lombard, and who appeared under Hoyt's management some years ago, will play Dot Bradbury, the minister's sister. Walter Percy Pfaff, Major Downing, Paul Henderson, Marion Miller, and Jane Graydon, all well-known and talented local amateurs, will have leading parts in the production.

The Indianapolis Lodge of Elks, No. 13, will give its thirteenth annual performance, announced as a minstrel show "along new lines," at English's 28-2. Rehearsals have been going on for the past three weeks.

PEARL KIRKWOOD.

OMAHA.

Edith Barker and Walter Allen Earned Special Mention—The Trocaderos at the Gayety.

The Traveling Salesman was the attraction at the Boyd Jan. 23-26, opening to a large and well pleased audience. The play was quite a clever one and the cast throughout well chosen. Underlined: The Prince of To-night 27-29. Rose Stahl 30-2. Lombardi Grand Opera co. 3-5.

The Lion and the Mouse opened a whole week's engagement at the Krug with two performances 23. This attractive drama was given a first-class presentation, with Walter Allen as the Judge. Edith Barker as Shirley Rosmore, George Castleberry as Jefferson Ryder, and Oliver Doud Byron as John Burkett Ryder. Business was deservedly good. Manager Breed has Norman Hackett 30-2, Young Buffalo 3-5.

The Trocaderos was the extravaganza playing at the Gayety week of 23, and, as usual, the girls were an attractive feature of the performance. Excellent specialties were introduced by Elliott, Belair and Elliott, Frank Finney and co., Frank Rose and others. For week of 30 the Jersey Lilies.

There was a brisk demand for seats for the Harry Lauder engagement at the Auditorium, where he gave two performances 26.

J. RINGWALT.

MINNEAPOLIS.

Bertha Galland Won Much Praise at the Lyric—The Clansman Drew Well.

An uneventful week at the Metropolitan was divided between a production of The Soul Kiss, with Mlle. Portina, the dancer, and The Old Homestead.

At the Lyric Bertha Galland won praise from press and public in The Return of Eve, and did excellent business. Next week, The Gay Musician.

The Clansman drew good houses at the Bijou and was given by a fairly capable co., good work being done by Evelyn Faber and Joseph Garry. The Squaw Man follows.

The theatrical event of the week was the appearance of Harry Lauder, who drew crowded houses at the Auditorium at two performances 25. Lauder repeated the success he has won in every city on his triumphal tour, and Julian Eltinge scored heavily with his impersonations. Excellent vaudeville numbers were furnished by Mons. Cyrano, Mlle. Berthe, and Marimba's Band.

CARLTON W. MILES.

TORONTO.

Viola Allen at the Royal Alexandria—An Old Favorite at the Grand.

The White Sister appeared at the Royal Alexandria Jan. 24-29, starring Viola Allen. Miss Allen played her part with masterly effect. Praise also was tendered to William Farnum, who earned it well. Eleanor Robson in The Dawn of a To-morrow 31-5.

At the Princess Cohan and Harris' Minstrels diffused merriment to all present 24-29. The interlocutors were Vaughan Comfort and John P. Rogers, and they played their parts to entire satisfaction, but the center of the storm of humor was around George Evans. Mabel Taliaferro in her latest success, Springtime, made a delightful conclusion for the week. James K. Hackett in Samson 31-5.

The public at large has always admired that wholesome and highly popular play, 'Way Down East, which appeared at the Grand Opera House. Its appeal to the hearts and sympathies of the audience was doubly strong as rendered by Blanche Shirley and her excellent support. An extra matinee was given. Cole and Johnson in The Red Moon 31-5.

CHESTER B. IRONSIDES.

THE STAGE IN PHILADELPHIA

The Easiest Way Draws Large Houses—Paid in Full in Stock—S. R. O. for Uncle Tom's Cabin—Hammerstein's Opera to Receive a Guaranty—The Third Degree.

(Special to The Mirror.)

PHILADELPHIA, Jan. 31.—The supremacy of musical comedies at the principal local theatres gave way last week to dramas, and there will be a repetition of this condition the present week. We had just one of the former class the past week, The Follies of 1909, and the number will not be increased this week, when The Candy Shop replaces The Follies at the same theatre. It is a pity The Follies could not have remained longer. It was doing a land office business. An effort was made by the management of the Chestnut Street Opera House to purchase the time of The Candy Shop in order to extend the engagement of The Follies, but it was unsuccessful. The Candy Shop will remain at the opera house for two weeks.

The management of the Forrest succeeded in purchasing the time of The Barrier, so that Ben-Hur will remain another fortnight. It is playing to capacity, with an advance sale which indicates it will continue doing so during the remainder of its engagement. The audiences now are largely made up of a new generation—a younger class of theatregoers, who probably did not see its original production at the Chestnut Street Opera House some years ago. But Ben-Hur is a play that can be seen more than once and enjoyed, and as now presented at the Forrest it is at its best.

The only change at the leading theatres, aside from the return visit of The Candy Shop, is at the Broad, where John Drew opens for two weeks in Inconstant George. He succeeds Elsie Ferguson, who, it is regrettable to state, did not meet with a financial success here in Such a Little Queen. The attendance last week was fair. Miss Ferguson, however, has advanced her interests here, as she has made a great many friends by her earnestness and ability.

The Melting Pot, with Walker Whiteside in the leading role (David Quixano), continues at the Adelphi this week. This latest Zangwill play did not seem to appeal to the amusement seeking public, the result being a light business. That effect the last visit of John E. Dodson in The House Next Door had upon the attendance it would be difficult to determine. Among newspaper observers the opinion ruled that the two plays followed each other too closely. As to the literary qualities of The Melting Pot, its high motives and the witchery of words in the dialogue, there can be no doubt. It is a pity, however, that the dramatic structure does not possess a wider appeal. Mr. Whiteside scored a personal success.

Frances Starr, in The Easiest Way, at the Lyric has had a most successful week, her audiences at all times being large. The production is of superior merit, even if the theme treated is distasteful to staid Philadelphians. There has been some comment that the play is too final—that it is a "New York" play. This view is hardly justifiable, inasmuch as such characters as Laura Murdock, such conditions as are presented in The Easiest Way, and the final results, can probably be found in every large city of the country. In Miss Starr's portrayal you see Laura Murdock just as she is. The supporting company is excellent, and is composed of Joseph Kilgour, William Sampson, Edward H. Robins, Beatrice Morgan and Violet Rand. The Easiest Way remains at the Lyric this week and next.

The Third Degree began an engagement of several weeks at the Garrick last Monday evening and has met with a most cordial reception. Its author, Charles Klein, has produced an exceptionally interesting American melodrama, and it is being presented just at the right time, owing to the rising tide of condemnation of the personal police inquisition from which it takes its name. People here in Philadelphia have from time to time heard of the "third degree" as served out at City Hall, but they have had little idea of the methods used by the police to make a prisoner confess or "talk." Mr. Klein has used his material to admirable advantage, turning out an up-to-date play that bids fair to be successful. As the young wife, Annie Jeffries, Helen Ware scores the greatest success of her career. Her portrayal is the unquestioned triumph of the production. Realistic and true, convincing and untheatrical, her work is all the more effective because in contrast with the theatrical devices about it. An excellent cast supports her.

It has been a good many years since Sir Charles Young's drama, Jim, the Penman, has been given in this city. It was the selection by the Orpheum Players at the Chestnut Street Theatre last week, and a happy one it was. Big houses all week—all deserved, too, for the play was given in a most meritorious manner. Wilton Melrose as Jim, the forger, again scored, acting with a fine sense of restraint in the many dramatic episodes in which he is the central figure. Marion Barney as Mrs. Ralston had a thoroughly congenial role. Percy Winter as Captain Redwood, and Peter Lang as Baron Hatfeld, were clever, and George D. Parker did some good work as Louis Percival. Henry Edwardes as Lord Drellincourt, Kathlene MacDonell as Agnes Ralston, Leah Winslow as Lady Somercombe, and Helen Reimer as Mrs. Chapstance, contributed no little strength to the cast, which was efficient throughout. This week, St. Elmo.

A Gentleman from Mississippi continues to crowd the Walnut; in fact, the attendance was larger last week than at any time since the engagement began, four weeks ago. The end of the run is not yet in sight.

It is rather interesting to note that two plays by Eugene Walter were in this city last week—The Easiest Way at the Lyric, and Paid in Full at the Grand Opera House; also that Helen Ware, who played Emma Brooks in Paid in Full, in which she scored a notable success, is here with The Third Degree. How things do change in the theatrical world!

Speaking of Paid in Full, it was at the Grand last week at popular prices, the first time, it is said, that this play has been produced at anything below the standard scale of the leading theatres. Whether or not this is true, the fact remains that the production itself was up to the standard of the higher priced houses, the cast being efficient. The attendance was large. This week the Grand presents Thomas E. Shea in repertoire, including Counsel for the Defense.

There are two attractions which Philadelphia expect annually—the circus and Uncle Tom's Cabin. The latter was here last week, at the National, and, as usual, found it necessary to put out the S. R. O. sign on more than one night. It was Al. W. Martin's production of the old-time drama, which means that it was well produced. This week, May Ward in The Cash Girl.

David Copperfield was the offering at the Girard last week, and was given a very creditable performance. The production differed from many others in that the character of Little Emily was given more prominence than David. The cast was generally satisfactory. This week, Call of the Wild.

Owing to the illness of Irene Sanden and another member of the La Loie Fuller company, last Tuesday's special matinee at the Chestnut Street Opera House had to be postponed.

Her Husband's Wife, written by A. E. Thomas, a newspaper man, will be produced at the Broad week beginning Feb. 14.

Dick Whittington is booked for the Lyric two weeks hence. Laura Guerite will have the title-role.

Raymond Hitchcock comes to the Forrest with Cohan's The Man Who Owns Broadway on Feb. 14.

In Panama will be at the Grand next week. The Girl from Rector's will follow.

Maud Allan, assisted by the Russian Symphony Orchestra, appears at the Academy of Music afternoon of Feb. 8.

The Girard has booked Three Weeks for Feb. 7. The engagement is only for one week.

The Road to Yesterday will be next week's offering of the Orpheum Players at the Chestnut Street Theatre.

The opinion among local advocates of grand opera is that, rather than allow Oscar Hammerstein to abandon the Philadelphia field next year, he will be given a guaranty, unless his demands are exorbitant. They believe he should be given an equal chance with the Metropolitan company. In the same breath they admit that the guarantors of both companies will have some nice deficits to meet, because, agreeing with THE MIRROR'S contention, "Philadelphia cannot successfully support two such expensive organizations."

A reception was given to Carl Pohlig, the popular conductor of the Philadelphia Orchestra, at Horticultural Hall by Alexander Van Rensselaer last Friday evening. It was a stag affair and one of the most successful of its kind ever held in the city. Mirth, merriment and music formed the keynote of the entertainment.

The New Theatre company of New York city is booked for the Lyric week beginning May 9. It is stated that the plays to be produced here will include The Nigger, Strife, Don, The Cottage in the Air, The School for Scandal, Beethoven and other new plays which will have presentation in New York before the season at the New Theatre ends.

JAMES D. SLADE.

CINCINNATI.

Hattie Williams at the Grand—Marie Dressler at the Lyric—Bert Baker at the Walnut.

CINCINNATI, Jan. 31.—Hattie Williams in Michael Morton's comedy drama, Detective Sparkes, opened at the Grand. Miss Williams played the part of Athol Forbes. In the company are: Julien Royce, Frank Burbeck, Edwin Nicander, Grace Goodall, Vida Sidney, and others. The play was well received by a large attendance.

Tillie's Nightmare, a musical production, is at the Lyric. Marie Dressler is the star, this being her first appearance here. Many strong actors are supporting Miss Dressler, the company containing 110 people.

The Honeymoon Trail began an engagement at the Walnut afternoon Jan. 30, with Bert Baker as Dennis Mason, supported by Louis Kelso, Carl George, Arline Bowling, Maud Potter, and others.

The Forepaugh Stock company at the Olympic is giving Under Southern Skies, a drama written by Lottie Blair Parker. Henrietta Vaders, now with the Forepaugh Stock company in Indianapolis, is playing the role of Aunt Doshy, the colored mammy.

Under Two Flags is at the Lyceum, which is being well received by crowded houses. Miss Neville appears as Cigarette, a part Blanche Bates once played with success.

A Western play, called Wep-Ton-No-Mah, is being played at Heuck's, with Go-Won-Go Mohawk, the Indian actress, in the leading role. The play depicts the career of an Indian mail carrier upon the plains.

A. J. McNAIR.

PITTSBURGH.

Mary Mannering Scores in A Man's World, a Strong Play by Rachel Crothers.

PITTSBURGH, Jan. 31.—The farce of Incog, which was played by Charles Dickson about twenty years ago, and at that period considered very funny, and now transformed into a musical comedy, Three Twins, proved to be one of the most laughable, lively and enjoyable entertainments seen here, and the very large audiences which attended the Nixon last week were delighted with it. It was splendidly staged; the music tuneful and finely rendered by Emil O. Wolff's augmented orchestra, and played by an efficient company. Clifton Crawford as Tom Stanhope was foremost in the cast, and easily managed to maintain his position by his clever work as a comedian, which won him much applause. Nobody could have worked harder or more effectively than Joseph Allen as the bombastic General Stanhope, and his efforts provoked uproarious laughter. Mayme Gehrue was a winsome Molly Sommers, and her dancing was most commendable, and also the Misses Dick Winters of Dolla Niven was praiseworthy. This week, The Love Cure, after which comes Israel and The Servant in the House.

Rachel Crothers' four-act play, A Man's World, at the Alvin the past week fully gripped the large audiences at the very start and held the closest attention to the very end, and was one of the best and intensely interesting dramatic offerings seen here in recent years. It was played in a flawless manner by an exceptionally capable company, and the scenery and other stage accessories were thoroughly in keeping with the play. Mary Mannering's role of Frank Ware demands comedy, drama and intelligent emotional work, and she fully met these requirements in a most finished and impressive manner. Helen Ormsbee as Clara Oaks did a bit of pathetic acting in the third act, which was most convincing and could hardly be surpassed. Charles Richman has never been seen to better advantage here than his portrayal of Malcom Gaskell, which suits his clean-cut style, and was done in a finished way. It would be difficult to excel the character work of John Sainpolis as the German violinist, Fritz Bahn. It was unusually and admirably enacted. John Cumberland, Arthur Berthelet, Theresa Dale, and Master Mark Short complete the cast of players, and all won recognition in their respective parts.

Blanche Bates is again seen here in The Fighting Hope the current week, and Lew Fields in Old Dutch, Viola Allen in The White Sister, and Frances Starr in The Easiest Way are underlined.

Granstark did a large week's business at the Lyceum, but not up to that done last season. The company as a whole was considered better upon this visit and the stage settings adequate. Flake O'Hara in The Wearing of the Green is the attraction this week, and Checkers, Ward and Vokes in The Promoters, and Pierre of the Plains follow.

The second week of St. Elmo, at the Duquesne, by the Harry Davis Stock company, drew another series of large audiences. This week, My Friend from India. The Merchant of Venice is in rehearsal for the coming week.

The Empire has Monte Cristo, and The Girl from U. S. A. follows.

Harry Williams' Academy offers The Big Review and the Gayety has the Rose Hill English Folly company, including Charmion as the feature.

ALBERT S. L. HEWES.

SALT LAKE CITY.

Yiddish Players Met Approval Here—University Class Members Distinguish Themselves.

At the Salt Lake an unexpected treat was given in the presentation of the Yiddish Players Jan. 19, 20. Rosa Karp was especially popular for her fine singing. David Lenehson was strong and convincing in both reading and action. Each member of the co. was well received. Madame Liansky, Anna Shain, Isidore Goldenberg, Bessie Weissman and Mr. Weinstock were each specially worthy. The University of Utah Dramatic class gave a really excellent rendition of Trelawney of the Wells 21, 22, bringing out as usual several new and promising exponents of the dramatic art. Edna Hull and Laura Paulson for genuine ability at once received the approval of audiences. These performances occur each year under the supervision of Instructor Maud M. Babcock, the parts being allotted after a series of severe tryouts, and has never yet failed to bring out one or more persons of unusual talent. Houses were packed. Wright Lorimer in The Shepherd King entire week 24-29.

At the Colonial Pauline Hall and Will Archie pleased audiences entire week 16-22 in Wildfire. Miss Hall is good to look at and wore some stunning gowns. Her work generally compares favorably with her predecessor, Lillian Russell. Jeannette Woolf as the colored maid was popular and clever. Co. generally well balanced and good. King Dodo 23-29.

At the Grand Uncle Dick Sutton's players have entertained fair to good audiences with the serio-comic drama, The Punkin' Husker. Vaudeville was given between the acts, which seems to please and is gradually increasing the business.

The Bungalow seems to have a settled clientele who are pleased by the Willard Mack and Maude Leone Stock co. The Morals of Marcus was the bill for the week. Maude Leone was especially charming as the foreign girl who is thrown among strangers. The matinee business of the co. is now a complete "sell out before the doors open" proposition.

C. E. JOHNSON.

NEWARK.

Ida Waterman and Augusta Scott Did Well—Wright Kramer Pleased Large Audience.

Henrietta Crosman presented Sham at the Newark Jan. 24-29, to large and delighted audiences. Miss Crosman was admirably suited to the character she was called upon to portray and made Miss Van Riper a loveable Sham. Albert Brown as J. Montague Buck gave a wonderfully effective impersonation. Paul Dickey as Tom Jaffray shared the honors with the star. Marguerite St. John and Emma Butler as the haughty aunts were excellent. Gertrude Clemens as Nancy was very funny and clever in every respect. Charles Walcott and Frank E. Jamison played their small parts well. Ida Waterman made a very good impression; same may be said of Augusta Scott. Edouard Durand as Jacques D'Eauville played his small part in a finished manner. His stage presence was good and he made much of the limited opportunities. Sham was the neatest comedy offered in Newark this season. The Barrier 31-5.

The Girl from the U. S. A., with Ray Raymond, scored at the Columbia 24-29.

The fourth Burton Holmes Travelogues, delivered by Wright Kramer, pleased a large audience at Wallace Hall 25. The subject was "Java." The fifth and last will be "Paris."

Bob Manchester's New Crackerjacks packed the houses at Waldmann's Opera House 24-29. Bon-Ton Burlesquers 31-5.

The Washington Society Girls, with Mlle. Capretta and Chefalo, scored at Miner's Empire 24-29. Broadway Gayety Girls 31-5.

GEORGE S. APPLEGATE.

MEMPHIS.

Best Business of the Season at the Jefferson—Little Nemo Drew Well.

St. Elmo, in the hands of the Arvine-Benton Stock co., struck a popular chord at the Jefferson Jan. 17-29. Business the best of the season. Rallies 30-5.

Cecil Spooner in The Little Terror proved a veritable terror in drawing houses at the Bijou 24-30. Wine, Woman and Song 31-5.

Lhevinne, the Russian pianist, comes to the Goodwyn Institute for one concert 5.

At the Lyceum Little Nemo drew splendid houses 27-30.

WILLIAM A. SMITH.

SPRINGFIELD, MASS.

Frank Keenan, in The Heights, Cordially Welcomed—The Silver Star Attracted Many.

Two capacity houses, women abounding, greeted Maude Adams 18-19 at the Court Square. Frank Keenan was welcomed in his new play, The Heights, 21-22. He has a strong part and played it well. Two more "turn-'em-away" houses were the order of the nights, 24-25, when The Silver Star and Gence and Bickel and Watson fascinated and amused. It was voted the most brilliant entertainment of the season. Coming are the Teachers' Club (local) in The Hunchback 29, Sir Charles Wyndham and Mary Moore in The Mollusc 31, The Kapparappers in What Happened to Jones 1, and Knights of Columbus Minstrels 2 (both local), Israel 3, Boston Grand Opera co. 7, Bright Eyes 7-8.

The Gilmore had the Vanity Fair Burlesquers 24-26 and The Final Settlement 27-29. Barney Gilmore in Dublin Dan is booked for 3-5.

The Yankee Prince is the Washington Birthday attraction at the Court Square.

EDWIN DWIGHT.

CLEVELAND.

A Notable Production at the Colonial—France-Neilson Displayed Her Ability.

William Faversham gave one of the most notable productions of the season at the Colonial Jan. 24-29 in the play of Herod, and his artistic acting in the title role was all that could be desired, and he was ably assisted by Julie Opp. The staging was very effective and the supporting co. good. Blanche Ring in A Yankee Girl 31-Feb. 5.

A Gentleman from Mississippi made a hit at the Euclid Avenue Opera House 24-29. The co. was a well balanced one, headed by that prince of good fellows, Burr McIntosh. Polly of the Circus 31-5.

Beulah Poynter was seen in Lena Rivers at the Lyceum Theatre 24-29. Beverly 31-Feb. 5.

The Prospect Theatre was crowded 24 to welcome the new leading lady, Frances Neilson, of the Prospect Players. The Heart of Maryland was the bill 24-29, and served as a good vehicle to display her ability. The Man from Mexico 31-Feb. 5.

The Phantom Detective held the boards at the Cleveland Theatre 24-29. McFadden's Flats 31-Feb. 5.

WM. CRASTON.

NEW ORLEANS.

The First Night Proved Entertaining—French Opera Company Making Good Record Here.

Lillian Russell, always popular and beautiful, appeared at the Tulane Jan. 23-29 in The First Night. A good co. supported her, and the play was decidedly entertaining. Little Nemo 30-6.

A fair co. presenting The Girl from Rector's was the attraction at the Crescent 23-29. The play bordered on the burlesque, and at times was somewhat risque. Carrie Webber and John J. Clarke were clever and entertaining. It drew well during the week. Buster Brown 30-6.

The French Opera House, where Jules Layolle's French Opera co. holds forth, continued to be the mecca of all that is best in the social world here. The attendance continued large and the character and quality of performances excellent. Aida was produced 25, with Messrs. Escalais, Honsetto, Huberty, Cargue, Geoffray, and Madames Demedy and Pierens in the cast. The performance proved a notable one. Rigoletto was repeated 27. La Vivandiere and Pallasse are in active rehearsal. The co. closes here about 5 and goes on tour.

The Acme Burlesque co. was the drawing card at the Dauphine 23-29, presenting two sketches entitled The Limelights of Broadway and The Thoroughbreds, which seemed to meet with favor from the large audiences nightly in attendance. The Merry Maidens 30-6.

J. M. QUINTERO.

TOLEDO.

George Arliss' Engagement a Popular One—Checkers at Lyceum—The Trouble Maker.

At the Valentine George Arliss, with Emily Stevens and an excellent cast, in Septimus, were greeted by appreciative audiences Jan. 21, 22. The Goddess of Liberty pleased fair houses 24, 25. Stubborn Cinderella 26. The Kissing Girl 27, 28. Arsene Lupin 29. A Gentleman from Mississippi 31-5.

Uncle Dave Holcomb was the attraction at the Lyceum 20-22. Checkers opened to capacity houses 23-26. McFadden's Flats 27-29. St. Elmo 30-5.

The Payton Stock co. at the American presented The Trouble Maker 23-29; to splendid business. Otto Kruger, a young Toledo actor, has joined the co. and will appear in Lost Paradise, the bill 30-5.

Harry Hastings and his big co. are drawing crowded houses at the Empire 23-29. Robinson Crusoe Girls 30-5.

The Auditorium was dark last week and will be again this week.

E. M. HERB.

BROOKLYN AMUSEMENTS.

The Majestic Theatre last week played to capacity with Frank Daniels in The Belle of Brittany. This week the attraction offered is David Belasco's production, Is Matrimony a Failure? with a cast including Frank Worthing, W. J. Ferguson, Newton Lindo, Jane Cowl, Louise Mackintosh, and Jane Gray. Next week, Eleanor Robson in The Dawn of a To-morrow.

Manager Trail reports the usual crowded houses for the past week, a condition that always prevails in Brooklyn when John Drew appears. This week, Genee promises to duplicate the business.

Manager Teller, of the Broadway Theatre, reports the usual Maude Adams' audience for the past week. A Fool There Was, with Robert Hilliard, is this week's bill. Next week, The Barrier, with Theodore Roberts.

The Grand Opera House continues The Queen of the Moulin Rouge for a second week. Next week, Richard Carle in Mary's Lamb.

Manager Parker, of the Crescent Theatre, continues to please patrons. The attraction this week is The Hypocrites, well staged and cleverly interpreted by the leading members of the house stock company. Next week, The Great Divide.

George Payton gave his downtown patrons at the Bijou Theatre a splendid treat last night in what proved to be one of the best attractions shown in any stock company house in Brooklyn this season—the former Prohman success, Two Little Vagrants. Edna May Spooner is the Fan-Fan and Frank La Rue the D'Armont.

The offering at the Lee Avenue Theatre last night was Owen Kildare's The Regeneration. Louis Leon Hall gave a splendid portrayal of Owen Conway, and Minna Phillips handled the role of Miss Deering, the settlement worker, in her usual intelligent style.

East New Yorkers have St. Elmo with them this week in the Gotham Theatre, and the Forbes Stock company gave a splendid production last night.

The Court Theatre offering for this week is Under Southern Skies.

The Amphion Theatre has a musical novelty called The Girl from U. S. A., featuring Ray Raymond.

The Columbia Theatre has vaudeville, with a complete change of bill twice a week.

The Criterion has vaudeville and moving pictures.

The Star Theatre has Fred Irwin's Majestics for its attraction this week.

The Gayety Theatre has The Follies of New York and Paris; Casino, The Moulin Rouge; Empire, The Jolly Girls.

AROUND VARIOUS CIRCUITS

News from Aarons' Associated Theatres, the American Theatrical Exchange, Burt's Southern, the Northwestern and Other Interests.

The following news of the various circuits shows on the whole gratifying conditions in the several localities:

C. A. Burt's Southern Circuit, Inc.

Coriane Snell in The Only Law company is booked through this office over Klaw and Erlanger and John Cort's circuit, and has proved to be a big success. All arrangements have been made for the route to the Pacific Coast.

Ben F. Rapport, who was formerly manager of the Elite Theatre at Dothan, Ala., has been succeeded by L. S. Deal.

De Rue Bros. Minstrels are doing a good business over this circuit.

Conrad Bodden is sending out on the road A Jolly American Tramp company, booked through this office.

Aarons' Associated Theatres.

W. F. Mann has closed Married in Haste and Her Dart Marriage More companies on account of poor business. Neither attraction will play time after February.

Majestic Theatre, Plymouth, Pa., is now booked exclusively by this office.

Harry Scott's musical companies, The Wizard of Wiseland and The Girl of the U. S. A., are doing excellent business in West Virginia and appear to be giving satisfaction.

Fred Ryland's Vaudeville, playing the associated theatres exclusively, opened the No. 1 company on Jan. 25 at Easton, Pa., to excellent business. In this regard conditions are so optimistic that it will shortly be followed by two other companies.

Owing to the sickness of Marshall P. Wilder, Mildred and Rouclere have been obliged to cancel their bookings.

Kilroy and Britton are sending Cast Aside out for next season. The attraction is founded, it is believed, on the well-known song of that name, by Charles K. Harris.

T. P. Robbins' attraction, The Toymaker, is playing through Pennsylvania and Ohio to good business, and local managers report the attraction very satisfactory.

American Theatrical Exchange.

Recent bookings over this circuit are the Wayne Musical Comedy company and Primrose Minstrels. The latter company will start at Oklahoma and tour the whole circuit.

Little Johnny Jones revisits Texas in February.

Polly of the Circus is doing phenomenal business at Dallas and Houston. In each of the following towns the receipts were over the thousand mark: Greenwich, Paris, Sherman, Denison and Amarilla. The largest receipts were $1,500 at Amarilla, matinee and night.

The Three Twins will be the opening attraction at Hobarth, Okla., Feb. 9, after which the company will tour Texas, playing the larger cities.

Several new railroads are being built in the Pan-Handle territory, which will be in operation at the end of the season, making shorter mileage for the companies playing that country.

The New Theatre at San Angelo, Tex., is finished.

Northwestern Theatrical Association.

David Warfield did phenomenal business at the new Moore Theatre, Seattle, Wash., playing to $30,000. He is reported as doing excellent business throughout the tour.

Attractions booked through this office for the month of February at Seattle are Olga Nethersole, The Merry Widow, Louis James, Charles B. Hanford, and Leslie Carter. Attractions at the other houses include Brewster's Millions, The Virginian, and The Lion and the Mouse.

At Portland, Ore., the attractions for February are Blanche Walsh, Louis James, McIntyre and Heath, Leslie Carter, The Virginian, and Merry Widow. At the popular price house are Brewster's Millions, Pauline Hall in Wildfire, Right of Way, Great Divide, and The Lion and the Mouse.

At the Savoy, San Francisco, Cal., the attractions for the month of February are Max Figman, Sis Hopkins, Right of Way, and Babes in Toyland.

At the Majestic, Los Angeles, Cal., for the month of February will be The Virginian, Babes in Toyland, Max Figman, Sis Hopkins, and Bonita in Wine, Woman and Song.

At the Colonial, Salt Lake City, will be The Land of Nod, Top o' th' World, Beverly, and Babes in Toyland.

Next season's bookings by the office so far include Margaret Anglin, Dollar Mark, John Drew, Max Figman, Mrs. Fiske, Prince of Pilsen, Is Matrimony a Failure? Frances Starr, Lillian Russell, The Three Twins, Arsene Lupin, Madame X, The Lily, The Fortune, and Raymond Hitchcock.

J. J. Coleman's Circuit.

During February the following attractions will play this circuit: Servant in the House, Red Mill, Victor Moore, Climax, The Girl of the Golden West, Tim Murphy, Prince Chap, Stubborn Cinderella, Third Degree, Paid in Full, The Girl from Rector's, and The American Idea.

Coburn's Minstrels have been doing a very good business through Louisiana and Arkansas the past week and giving best of satisfaction.

There is considerable activity among the managers for next season. They are waking up to the fact that this is good territory in the early months of the season. During the past ten days over twenty-five routes have been booked.

Buster Brown is packing them to the walls over the Southern Circuit.

Kasper Welch has remodeled the Elk Theatre, Canton, Miss., and can handle the average attraction nicely. Canton patrons having been without an attraction for the past year and are amusement hungry. Manager Welch promises good business for any company visiting there. The house has been added to this circuit.

Charles Sellon's The Cat and the Fiddle company did a splendid business through Mississippi last week. Business seems to show decided improvement all over the circuit.

Polly of the Circus did excellent business through northern Louisiana last week.

Little Johnny Jones company, under the guidance of Abe Levy, will play Arkansas, Louisiana, Mississippi and Kentucky, beginning middle of February.

Lyman Brothers gave excellent satisfaction and splendid business through Kentucky and Tennessee during the past week.

Paul Gilmore has arrived in New York to perfect arrangements for his Spring tour of The Mummy and the Humming Bird and Tyranny of Tears through the Southern Circuit, beginning in February.

Harry Scott company has booked his Girl from the U. S. A. company over this circuit for next season, beginning in October.

Greenwood, Miss., will have a new theatre next season, the old one having been destroyed two years ago, and will be booked from this office.

The White Squaw, under the management of Louis F. Werba, has been booked in a few Arkansas towns the past week.

Tim Murphy, now under the sole management of Louis F. Werba, has been booked through Mississippi and Louisiana for return engagement in February.

A Manager Transferred.

Edward Tierney, formerly connected with the W. F. Mann forces and recently manager of the Deadwood Theatre, has been transferred to Fergus Falls, Minn., to assume the management of the Lyceum Theatre at that town and the opera house at Wahpeton, N. D., for H. L. Walker, the lessee of some sixteen theatres on the Northwest circuit.

SEATTLE.

Blanche Walsh in The Test—The Lawrence Company at the Lois Gave Satisfaction.

At the Moore the attraction was Blanche Walsh in The Test Jan. 16-22, matinees 19 and 22, which drew audiences ranging from small to large. In the cast were Harriet Sterling, Katherine Bell, George W. Howard, Will D. Corbett, William M. Travers, Nicholas Judels, George Manning, C. Jay Williams and Maurice George, who rendered efficient support. David Warfield in The Music Master 24-29, matinee 29. Madame Teresa Carreno and Seattle Symphony Orchestra 23.

The Top o' th' World 16-22, matinees 16, 19 and 22, drew audiences varying from small to large, which showed their appreciation of the performances by liberal applause. The production was artistically staged and some of the devices employed were novel and ingenious. In the cast were Adele Oswald, James Monahan, Bobbie Roberts, Florence Smith, D. J. Flanagan, Francis Carrier, Thomas J. McMahon and other talent. The co. is an excellent one. The Right of Way 23-29.

At the Alhambra The Man from Home 16-22, matinees 19 and 22, was presented by a capable co. before large and medium audiences, which thoroughly enjoyed the performances. In the cast were Mary Elisabeth Forbes, Emma Mefert, Bertha Welby, Henry Hall, Charles D. Herman, Harrington Reynolds, Vaughan Trevor and others, who portrayed their respective parts with skill and accuracy. Same attraction 23-29.

Big-Hearted Jim 16-22 was the offering at the Seattle. It was presented by an efficient co. before audiences averaging good business. William C. Dowlan, formerly one of the favorites at the Lois, has lost none of his popularity, and his appearance in the title part was well received. Neva West, Claire Sinclair, Eva Earl French, Anita Allen, True Boardman, Edward Kellie, Verne Layton, Charles Conners and others rendered good support. The Derby Mascot 23-29.

The Del S. Lawrence Players at the Lois gave a good presentation of A Gentleman of France 16-22 before houses averaging satisfactory business. Mr. Lawrence in the title role accurately interpreted the part. Jane Vivian Kolton as leading woman showed her usual skill and cleverness. In the cast were Daisy Davis as Vanchette, Florence Chapman as Mathurine, Ermine Beavers as M. Fresnay, Ralph Belmont as Henry of Navarre, Frank Ellis as Henry III, F. C. Huebner as Baron De Rosny, Carl Stockdale as M. De Brahl, Alf. T. Layne as Simon Veltz, Clarence Arper as Vicomte De Turenne and others, who contributed to the success of the performances. Same co. in Genesee of the Hills 23-29.

Harry Lauder and co. drew S. R. O. evening and matinee 20, at the big Armory, corner Western Avenue and Virginia Street, having a seating capacity of 4000.

Snow blockades have caused considerable delay in the mail service between the East and the West.

BENJAMIN F. MESSERVEY.

BUFFALO.

Just a Wife Pronounced a Decided Success—Bernard Cavanaugh Carried Off the Honors.

William Faversham and Julia Opp, supported by a brilliant co., presented Herod, at the Teck Jan. 20-22 to very large business. Both stars, play and co. scored a success.

Eugene Walters' latest play, Just a Wife, with Charlotte Walker as the star and produced under the management of David Belasco, was the attraction at the Teck 24-29. There is no question whatever that the play will prove to be Mr. Walters' greatest success. Charlotte Walker has a part well suited to her, scoring a decided hit on the opening night and received many curtain calls. The co., numbering six people, all are excellent. Mr. Walters and David Belasco were compelled to make speeches the opening night.

Charming Mabel Taliaferro in Springtime delighted the patrons of the Star 24-29. Miss Taliaferro, always a clever artist, has improved wonderfully since her last appearance here and in this play displayed her ability to advantage.

The Man of the Hour, at the Lyric 24-29, packed the house and more than pleased. Bernard Cavanaugh, a local boy, as Henry Thompson, the secretary, displayed great emotional ability in the last act and carried off the honors of the performance.

Franklin Woodruff in The Call of the Wild was easily the best acted play seen at the Academy this season. The house was crowded 24-29.

William Faversham arranged by cable during his engagement here to secure the American rights to A. Conan Doyle's big London success, The House of Temperly, and expects to produce the play shortly, the premier to be made in this city. Mr. Faversham having made arrangements with John H. Olshei (Olshai) before his departure.

P. T. O'CONNOR.

SAN FRANCISCO.

An Elaborate Production at the Valentia—Olga Nethersole in a New Role.

The Columbia ended an artistic engagement of William H. Crane Jan. 23, and on the following evening 24 Marie Cahill opened to a very large house in The Boys and Betty. She justified the many favorable newspaper comments that have been written about her and was surrounded by a very satisfactory co.

At the Van Ness Olga Nethersole finished a two weeks' engagement 23, the last week having been devoted to repertoire. Camille, Romeo and Juliet, The Second Mrs. Tanqueray and Sapho were the plays, and following her the highly respected tragedian, Louis James, opened in Henry VIII, supported by Aphie James. The house was nicely filled and those who had the good fortune to be present thoroughly enjoyed the Shakespearean plays, which were well produced.

The Alcazar remains popular, having staged St. Elmo for two weeks ending 22, following which All on Account of Elias was given a very extravagant and enjoyable presentation.

The Princess still has Kolb and Dill doing more than a satisfactory business, retaining Higgledy-Piggledy and The College Widower.

Brewster's Millions at the Savoy served as a profitable attraction for week ending 23, and Max Figman opened matinee 23 with Mary Jane's Pa. This star's engagement continues for two weeks ending 5.

The Valencia will be occupied 22-30 by the society folks of San Francisco, presenting Professor Napoleon, with a cast of six hundred people, all from San Francisco. This play is being produced for the purpose of endowing a free dispensary on Telegraph Hill.

Fred Belasco announces that the Alcazar touring co. will soon begin its tour with St. Elmo.

The Shuberts will resume their theatrical invasion at the Novelty Theatre beginning 7, with Florence Roberts as the star, producing The Transformation and Gloria. This house has been leased for one month, and should it pay, it may be leased for future dates. The songs of Hugo Wolf were sung matinee 20 by Frank Carroll Giffin.

Leo Cooper has been again returned to the Sullivan and Considine circuit after an absence of six months. He is playing Tom Burns in Keyon's Operator. As before, he is the star attraction at the National Theatre. He also lectured at the Bush Street Temple on The Melting Pot, and he is in great demand to repeat his lecture on this subject. Mr. Cooper is a feature whenever he comes to San Francisco, he being well known here, having conducted a dramatic school besides having played the leads at the old Alcazar.

The old Chutes property, located near Golden Gate Park, has been sold for $77,000. This is the second time that the properties once occupied by the Chutes have been transformed into a residential district.

Olga Nethersole, who is interested in the uplifting of youth by Juvenile Courts, was honored by being requested to take a seat on the bench with Judge Murasky, which she did while he was conducting court, and took many notes of what had transpired.

Harry Lauder was given a banquet at the Palace Hotel by the St. Andrew Society, and he pleased with his funny stories.

La Forge, the famous accompanist, gave a recital afternoon 19 at the St. Francis Hotel. Mr. La Forge is en tour with Madame Sembrich.

The Corona Club will give a benefit at the Alcazar, presenting Alice of Old Vincennes. The Alcazar stock co. will produce the play, but the proceeds will be devoted to the building fund of the club.

Robert Mantell, under the direction of William Brady, will soon be seen in San Francisco in a repertoire with fourteen plays.

Klaw and Erlanger will send out to San Francisco the entire New York cast and production, including the stars, McIntyre and Heath, in Hayti.

Samson and Delilah was given at Dreamland Rink by Saint-Saens' Oratorio, under the direction of Paul Steindorf. This is the first time in twelve years that this opera has been given in San Francisco.

A. T. BARNETT.

MILWAUKEE.

Edith Evelyn Greeted By an Enthusiastic Audience—Travel Talks Growing Popular.

The Creole Slave's Revenge, a melodrama of the old-fashioned type, including all the thrillers, opened a week's engagement at the Bijou Jan. 23 and attracted crowded houses. The Clansman 30-5.

Liza Lehmann gave a well attended recital at the Pabst, matinee, 23. She played several of her compositions, and was assisted by Frederick Hastings, Palgrave Turner, Ines Barbour, and Albert Hole.

The German Stock co. presented Lumpazi Vagabundus at the Pabst 24, for the benefit of Herman Meltzer, the comedian and stage-manager of the co., and a crowded house witnessed the performance. The same co. appeared in Der Klubsessel 26.

The series of Newman's Travel Talks continued at the Pabst 23 with a lecture on Victoria Falls. These travel topics are becoming quite popular and are well attended.

The premiere performance of Mort Singer's latest musical comedy, Miss Nobody from Starland, will be given at the Pabst, matinee and evening, 29. The entire Princess Theatre co. from Chicago, headed by Ralph C. Hers and Bessie Wynn, will be seen.

The Witching Hour, headed by Howard Gould and co., opened a week's engagement at the Alhambra 23, and one of the largest Sunday houses of the season was in evidence and the play was well presented.

Kitty Grey, a musical comedy, presented by co. headed by G. P. Huntley, opened a short engagement at the Davidson 24-26 and pleased large sized houses. Frital Scheff in The Prima Donna 27.

The feature of this week at the Shubert was the reappearance of Edith Evelyn with the Friend Players in David Copperfield. A large house witnessed the opening performance 24, and Miss Evelyn received a great ovation as well as numerous floral remembrances on her first appearance, and she was compelled to respond to the numerous encores by a short speech. She played the leading part in a finished manner and her acquisition, although for a limited engagement, greatly strengthens the co. Lowell Sherman as David Copperfield contributed one of the best parts since being with the co. Hallet Boogworth's character portrayal was excellent. All of the parts were extremely well taken, and among those deserving of special mention are Wilson Reynolds, Ralph Kellard, Ruth Chatterton, Gerald Harcourt, Jean Galbraith, and Miss Obora. Sowing the Wind 31-5.

A. L. ROBINSON.

LOS ANGELES.

The Spendthrift Presented for the First Time—Leroy Swaine Surprised His Friends.

A hearty, appreciative and responsive audience of over two thousand greeted Madame Marcella Sembrich at her return concert Jan. 20 in Simpson Auditorium. She was in excellent voice and most generous with encores. With her were Francis Rogers, baritone, and Frank LaForge as accompanist. Both of these artists met with instant favor and received their share of applause. Manager L. E. Behymer announces for 29, Madame Schumann-Heink in concert, and Frederick Warde in Wit and Wisdom of Shakespeare's Fools 4.

The Alaskan did a good week's business at the Majestic 16-22. The piece was here last year and the tuneful little musical comedy made a splendid impression, not for its construction alone, but perhaps on account of the fact that its author, Harry Girard, was playing in the cast. John R. Phillip and Jessie Stoner made the most of their roles, and, all things considered, it's good entertainment. Charles B. Hanford comes 23-29.

Harry Girard and his wife gave a complimentary recital 20 in the clubrooms of the local chapter of Bank Clerks, to the members and their invited guests. It was a highly successful and delightful evening and the club has made Mr. Girard an honorary member. He will have charge of the big annual performance to be given by the club the ensuing year, and Mr. Girard says it will be a musical comedy on an elaborate scale.

The Spendthrift, a new play by Porter Emerson Browne, received its initial presentation at the Belasco Theatre 17-22, and from the local comment it is said to be the best new play yet offered by this house. Its popularity demands a second week's run and an extended review of the play will be found in next week's letter.

Louis James and his excellent co. of players were seen at the Mason 20-22 in Henry VIII. and The Merchant of Venice. Considering the fact that it was Shakespeare, the attendance was quite satisfactory. Mr. and Mrs. James have always been favorites here and their welcome was of the heartiest, not only in the theatre but socially. Among the supporting actors should be mentioned the splendid work of Messrs. Scott, Howell, Terhune, and Leroy Parker Swaine. Mr. Swaine is a Los Angeles man, who entered the professional ranks last September, and his excellent characterization of the role of Old Gobbo was a delightful surprise to his many friends. Many entertainments were planned and given for the different members of the co., so that their stay was a pleasant one.

Men and Women was the attraction at the Burbank 16-22, and a more successful bill has not been offered at this house for many a day. The individual members of the co. were happily cast and decidedly strong in their respective parts. The Crisis will be next week's bill.

The Grand Opera House could have filled the Auditorium to great advantage week of 17 with its superb production of Woodland by the Ferris Hartman co. There were not seats enough to go around, so the attraction will run for a second week. A more extended review will be given later.

The Box Office Attaches have been swamped with praises and compliments for their highly successful first annual ball, given 20. H. C. Wyatt and Edna Goodrich led the grand march, in which over two hundred couples took part. The Assembly Rooms were beautifully decorated and there were many features of surprise in the shape of contributed specialties by the Ferris Hartman Chorus. Mr. and Mrs. Dick Ferris, Mr. and Mrs. Louis James, Mr. and Mrs. Ferris Hartman, Mr. and Mrs. Nat Goodwin and many others were among the notables present, and all voted enthusiastic praise to Messrs. Joe and Frank Toplitzky, Will Wyatt, Walter Drown, and Warwick Horne and their associates for the success of the entertainment. Over $300 was netted, which amount will be donated to the Actors' Home.

Mrs. Leslie Carter and her co. will be seen in Vasta Herne at the Mason 24-29, and at this writing the advance sale for the opening night is extremely heavy.

Charles V. Kavanaugh, manager of the Ferris Hartman co., has left for New York to secure some late successes which his co. will give here during the coming Spring. The Hartman engagement at the Grand, which has now extended over four months, has proved highly satisfactory.

DON W. CARLTON.

JERSEY CITY.

The Great Divide Attracted More Than Usual Attention—Burlesque at the Empire.

The Great Divide was the offering at the Majestic Jan. 24-29 to immense business, and gave the best of satisfaction. An excellent co. interpreted the different characters. Edwin Mordant played the part of Stephen in a forceful, breezy manner, and Mabel Brownell was the Ruth. The other parts were well cared for. Paid in Full 31-5. Thomas E. Shea in repertoire 7-12.

Stage-Manager John E. Langabee, of the Majestic, and his wife have been the recipients of many expressions of condolence in the loss of their niece, Lotta Faust.

Many members of St. Michael's Church filled the Majestic Theatre 24, to see the first performance here of The Great Divide.

The Empire Show played a return date at the Bon Ton Theatre 20-22 to fine business. The Morning, Noon and Night co. came 24-26 to large business, with a good show. The Fashion Plates (return) 27-29. The Cherry Blossoms 31-2. The Lady Buccaneers 3-5.

WALTER C. SMITH.

TACOMA.

Marie Cahill Drew Full House in Face of Counter Attraction.

Harry Lauder and Julian Eltinge and co. appeared at the Armory Jan. 18 and matinee. Attendance at the matinee was rather light, but a good house greeted the evening performance. The headliners received much applause and the audience was well pleased with the entertainment. There was some dissatisfaction, however, with the poor seating facilities of the house.

Marie Cahill in The Boys and Betty 20 at the Tacoma drew a full house in spite of the fact that a very attractive boxing match was the bill at the Germania, which also drew a well filled house. The Music Master 21, 22 and matinee, and each performance was an ovation. The receipts exceeded those of any other attraction ever given at this house.

FRANK B. COLE.

THE MOTION PICTURE FIELD

FILM SERVICE SESSIONS

SEMI-ANNUAL CONVENTION HELD IN NEW YORK, JAN. 28 AND 29.

Old Officers Re-elected Excepting William Fox, Member of the Executive Board, Who Is Succeeded by Percy Waters—Detroit the Next Meeting Place—Banquet Saturday Night.

The Film Service Association, composed of exchange men doing business under license from the Patents Company met in semi-annual convention at the Imperial Hotel, New York, Friday afternoon, Jan. 28, and continuing Saturday afternoon, closing with a banquet Saturday night.

The most important business transacted was the election of officers for the ensuing year, all the old officials being retained, with the exception of William Fox, one of the old directors, who was replaced by Percy Waters, of New York. The officers are now as follows: A. J. Gillingham, president; William Steiner, vice-president; Herbert Miles, secretary; Robert Lieber, treasurer; Richard Rowland, Frank J. Howard, and Percy Waters, completing the Executive Board.

It was decided that the next semi-annual session should be held in Detroit.

A number of important trade matters were discussed during the convention, the most vital being that of operators and machines. It was decided to take hold of this problem vigorously, with the object of eliminating those operators who handle films roughly and who do not keep their machines in the best repair and condition. For this purpose the Executive Committee was authorized to formulate and promulgate rules governing the employment of operators by the exhibitors, the effect to be a virtual black list of all undesirable operators. It was recognized that the N. I. film, though highly desirable for its quality of safety, requires more careful handling than it is getting and that a large part of the damage that is now reported as to N. I. film is due to the operators and the machines.

Another matter that the board was authorised to take up is that of express rates, especially the rates and service on films in transit back to the exchanges. Exchange men feel that the express companies should co-operate with them in securing prompt return of films at low rates for the reason that the sooner a film gets back to the exchange, the sooner it can be reshipped to another destination, thus increasing the express companies' revenues from the business.

The question of regulating credit to be extended to exhibitors was referred also to the committee.

The banquet Saturday night was a sumptuous affair with about 100 covers, which included several invited guests. Impromptu toasts were responded to by prominent members and others.

Following is a list of the exchanges represented at the convention:

Tally's Film Exchange, Los Angeles, Cal.; Miles Brothers Inc., Novelty Moving Picture Company and Theatre Film Service Company, all of San Francisco, Cal.; Imperial Film Exchange, Washington, D. C.; H. Lieber Company, Indianapolis, Ind.; Pittsburg Calcium Light & Film Company, Des Moines, Ia.; Miles Brothers, Inc., and Pearce & Scheck, both of Baltimore, Md.; Howard Moving Picture Company and Miles Brothers, Inc., both of Boston, Mass.; National-Vaudette Film Company, Detroit, Mich.; Western Film Exchange, Joplin, Mo.; Yale Film Exchange, Kansas City, Mo.; Western Film Exchange, St. Louis, Mo.; Montana Film Exchange, Butte, Mont.; Pittsburg Calcium Light and Film Company, Omaha, Neb.; Actograph Company, Albany, N. Y.; Buffalo Film Exchange, Buffalo, N. Y.; Actograph Company, American Vitagraph Company, Greater New York Film Rental Company, Imperial Film Exchange, Kinetograph Company, Kleine Optical Company, Miles Brothers, Inc., People's Film Exchange, Alfred Weiss Film Exchange, all of New York; Pittsburg Calcium Light & Film Company, Rochester, N. Y.; Moving Picture Service Company, Syracuse, N. Y.; Imperial Film Exchange, Troy, N. Y.; Pittsburg Calcium Light and Film Company, Cincinnati, O.; Lake Shore Film and Supply Company and United Film Exchange, both of Cleveland, O.; Ohio Film Service, Columbus, O.; Electric Theatre Supply Company, Lubin Film Service, Swaab Film Service Company, of Philadelphia, Pa.; Columbia Film Exchange, Duquesne Amusement Supply Company, Pennsylvania Film Exchange, Pittsburg Calcium Light and Film Company, all of Pittsburg, Pa.; Pittsburg Calcium Light and Film Company, Wilkes-Barre Pa.; Spokane Film Exchange, Spokane, Wash., and the Western Film Exchange, Milwaukee, Wis.

"Carmen," Film D'Art.

The next film d'art announced for Feb. 16, to be issued by Pathe Freres, is based on the opera of Carmen, and is said to be one of the strongest and most elaborately produced films the Pathe studios have ever turned out. As is customary in the Pathe films d'art, distinguished Parisian players from the stock companies of the prominent theatres are employed in the cast. The story of Carmen is familiar to MIRROR readers, who will recognize it as peculiarly fitted for good film adaptation.

Reviews of Licensed Films

For the Honor of the Family (Biograph, Jan. 24).—This is truly a big subject—big in idea and big in the manner of handling. All things considered, it is probably the most powerful picture the Biograph Company has ever produced, which, it will be conceded, is saying much. An old Southern judge, punctilious as to honor and deeply proud of his brave ancestors, has an only son whom he idolizes. It is at the outbreak of the Civil War, and the son becomes an officer of a company recruited in the neighborhood, and is forced by circumstances to go immediately into action. The father's faith in the son is sublime. He sends him away to battle feeling absolutely certain that he will bring added glory to an unsullied family name and that if he falls it will be in a cause that the old gentleman deems almost holy. But the boy turns out a miserable coward and flees in abject fear from the first engagement. When he staggers and crawls whimpering into his father's presence the latter's distress is unspeakable. Death were surely preferable to life at such a pitiful sacrifice. Seizing a revolver, the father, though still strong in his fatherly love, shoots the son. Then under cover of the night, with a trusted servant, he conveys the body to the battlefield, where he arranges it in such a manner that the son shall appear to have fallen bravely fighting, sword in hand, with his face to the enemy. The next morning when the officers of the command come to the house to search for the cowardly deserter the old man repudiates their allegations with proud scorn. Together they visit the field in search of the dead. The body is found and the family honor is vindicated. Notwithstanding the painful nature of the murder that has been committed, there is a remarkable appeal in the story due largely to the exceedingly fine expression with which the character of the old judge is acted, and the excellent work of the supporting company, especially that of the cowardly son. The settings are admirably chosen, particularly the battle scene, which is one of the most realistically convincing ever seen in motion pictures.

Cupid, D. D. S. (Lubin, Jan. 24).—This comedy, though based on a humorous idea and giving occasion for much laughter, has a certain lack of plausibility about it that detracts somewhat from its strength. A man with a bad tooth goes to a dentist to have it pulled. The dentist makes several unsuccessful attempts to extract the tooth, during which the patient is a bit too acrobatic, and the latter is about to leave when the dentist's lady assistant tries her hand at the tooth and the man becomes at once as docile as a lamb, permitting her to accomplish the extraction with ease. After paying and leaving, the man concludes that the experience was so pleasing that he returns to have another tooth pulled, winding up by carrying the girl off and marrying her. The new titles of the Lubin films, while neat in design and type, are colored too dark a red to be easily distinguished.

Adoring an "Ad" (Lubin, Jan. 24).—Laughable as this comedy is, it would have been still stronger if, like the preceding subject, it were more plausible. It is difficult to imagine a young man so sensible as this one appears to be, falling so violently in love with a face, none too attractive, that appears in an advertisement in a magazine. Had an excuse been provided by having him meet and admire the original by some accidental happening previous to his discovery of the face in the "ad," a consistent foundation for the story would have been supplied. Having fallen in love with the face, the young man sets out to hunt out the lady who posed for the picture. This part of the picture is admirably managed. He tries to trace her down by visiting in turn the magazine, the advertising agency, the photographic studio, and the address given him by the photographer. Alas, she is found to have moved, and the lover is in the dumps till he meets her by accident, wheeling a baby carriage. However, it proves to be not her own and an engagement to marry promptly follows.

The Ranch King's Daughter (Selig, Jan. 24).—Brilliant riding and realistic cowboy scenes give this picture a dashing interest that makes it pleasing. The scenes, however, are not well connected to carry the story smoothly, and in one part of the picture an entire scene appears to be missing. A half-breed cowboy, with a makeup so dark that he appears almost like a negro, is discharged by the ranchman after the latter's daughter has rejected a proposal of marriage in favor of another cowboy. Indian cattle thieves are seen at work, after which the half-breed captures the girl and takes her to the Indian camp, where she is traced by her lover, who comes in the night and steals her away while everybody in the camp sleeps with too accommodating soundness. The Indians pursue the fugitives, but are held at bay by the lover while the girl swims a stream for help. Then the cowboys are seen to overtake the Indians, and after some hard riding and a skirmish we see the girl and her lover among their friends, though how they all came together we are not shown. The pictures were taken at 100 Ranch.

Acrobatic Exercises (Pathe, Jan. 24).—This picture is a reproduction of a vaudeville turn by a troupe of dwarfs. The lifting, balancing and juggling by the men are worthy of note, but the dancing of the two females has little merit. The film being colored adds to the pleasing effect.

The Unlucky Fisherman (Pathe, Jan. 24).—The big laugh in this picture comes at the end. Previous to that time the things that happen to the unlucky fisherman are rather commonplace. He tries to fish in different places, but is always prevented. Finally he hooks a large fish, but when he draws it in another fisherman also has a hook in the game. They dispute over the ownership until a policeman comes along and acts as a Solomon by giving one fisherman the head and the other the tail, while he himself walks off with the body.

Life of Moses, Part III (Vitagraph, Jan. 28).—It is no exaggeration to say that this third reel in the notable Life of Moses pictures is stronger and more impressive than either of its predecessors. It seems that the series grows in dignity as it proceeds. The fine scenic backgrounds noted in previous reels are equaled in this one, while the acting and atmosphere take on increased solemnity. The events dealt with are those in the life of Moses when he was endeavoring to secure from Pharaoh the freedom of the Israelites. The miracle of the rod turned to a snake, the plagues that were brought down on the Egyptians and the final exodus of the children of Israel led by Moses and Aaron are most effectively presented.

A Woman's Strategy (Edison, Jan. 25).—The solving of a criminal case by means of thumb prints is very interestingly illustrated in this film. The acting for the most part is effective and satisfactory, and the settings (all interiors) are excellent. The bank scene, however, so closely resembles the one used the week previous by the same company that it causes comment. Two bank clerks are in love with a girl, and the rejected suitor resorts to the worn trick of stealing money from the bank and putting it into his successful rival's pocket. In a previous scene the girl and her lover have been experimenting with thumb prints. When he is later arrested in her parlor and the stolen money found on his person, the paper band is thrown on the floor. The girl picks it up and finds a thumb print on it, which she compares to the print made by her lover, satisfying herself that he is innocent. She suspects the real criminal, and invites him to call on her. By getting him to turn the music while she plays the piano she secures a print of his thumb, which corresponds to the one on the paper band. She goes to the court room during the trial and testifies to these facts, securing the acquittal of her lover and the arrest of the criminal. In the court scene the principals sit with their backs to the Judge very inconsistently, so that they can face the camera. The court procedure is also lacking in detail, the jury rendering a verdict without leaving the box and without verification of the guilty man's thumb to corroborate the girl's story. Otherwise the story is deftly handled, and, as stated above, holds the interest.

The Prince of Patriotism (Gaumont, Jan. 25).—This French historical picture deals with a period when Royalists were trying to overthrow the Republic. A Royalist officer is visited by his sweetheart from Paris, who comes on foot to join him. She is a Republican at heart, and teaches the soldiers to sing the "Marseillaise." She also contrives to free a Republican prisoner who is to be shot, and who has written a last letter to his wife, which greatly affects the girl when the officer permits her to read it. At this point in the story the Royalists are attacked, and the patriotic girl is one of those killed. The picture lacks in connected story, although the acting and atmosphere are excellent.

Seaside Adventures at Home (Gaumont, Jan. 25).—Scarcely anything more inane can be imagined than this comic. It tells of an individual who ties his trunk to a toy train of cars and appears to ride through the rooms of his house in supremely silly fashion, having a wreck and a swim in a room half filled with water. Films of this idiotic character only bring the picture business into ridicule.

Motherless (Pathe, Jan. 26).—This film story is adapted from The Two Orphans with some changes from the play that are sometimes obscure and cannot be said to be improvements. Nevertheless it is a strongly interesting picture and is acted with splendid force and expression. The blind orphan is left as a baby on the cathedral steps and is adopted by a poor family who raise her with their own little girl. The two are living alone when they have grown to young womanhood, and the blind Louise is stolen by Madam Frouchard while her sister is being dragged away by a party of young bloods from whom she is rescued. The character of the old hag, her brutal son and the cripple are fine bits of character work, while the parts of the two sisters are admirably done.

The Modern Messenger Boy (Essanay, Jan. 26).—There are a few very funny scenes in this "comic," when the messenger boy happens to act naturally, but he weakens the rest of the film by a boyish attempt to play comedy. It is the story of a day's work by a modern messenger boy who is called to perform various odd services, such as to button a woman's dress in the back, mind another woman's baby, take a dog out for a walk, escort a little miss on the street and make the extra guest at a dinner where thirteen people are about to dine. Minding the baby and managing the dog in a snow drift tussle are the best of the scenes. The rest are indifferently presented for the reason named above.

Tommy in Dreamland (Urban, Jan. 26).—This film is a sadly bungled trick dream picture, although it must be said that the producers went to a good deal of trouble and expense to provide a large number of studio scenes showing Tommy's dream journey through the clouds to the North Pole and to various terrible depths which do not look terrible at all. Tommy's bed follows him around on all of these journeys. Perhaps some of the children spectators enjoy the film, but even this is open to strong doubt.

The Lass Who Loves a Sailor (Urban, Jan. 26).—After being accustomed to the excellent acting of the Urban-Eclipse French dramatic pictures, it is a very sad affair to be obliged to look at the work of the Urban English company. This film attempts to tell a melodramatic story of a girl who dresses as a boy, follows her lover to sea and rescues him from a burning ship; but the scenes are so badly connected and the action so mixed up and vague that little or nothing can be made of it. The acting is without expression and the photography alone is good.

The Last Deal (Biograph, Jan. 27).—One's heart could go out to the young chap in this picture, who is short in his accounts and tries to win enough money at cards to make good the shortage, if it had only been shown that the embezzlement had been committed through no fault of his, or at least through some amiable weakness that we could forgive. Unfortunately the story starts by showing the culprit as a thief who has used his employer's money, possibly in gambling. He confesses and gets time to make good. Taking his wife's jewelry, he borrows money on it and tries to increase the proceeds by playing poker. Vain hope! The money is lost to a strange gambler from the West, who is none other than the brother of the young man's wife, who has told him of her husband's plight. The brother, not having enough money to be of service in the matter, has gone to the same gambling room to win the balance. He arrives back at the house just in time to help prevent the young

"SPECTATOR'S" COMMENTS.

On another page of this number of THE MIRROR there is reprinted an article on the subject of popular songs and song slides. As the article was inspired by comments that appeared in this column on the same subject, a few words in commendation and reply may be pertinent. The writer, who signs himself "Iconoclast," indorses in most respects the opinions expressed by "The Spectator" in condemnation of the slushy character of the average popular song of to-day, placing the blame on the song publishers and explaining very convincingly the reason why. This is all very good and to the point, but "Iconoclast" goes further and finds fault with the public, declaring that it "falls for" the stuff, and that this is "evidence of the surest kind that the taste of the public has been degraded and debauched."

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This is where "Iconoclast" and "The Spectator" part company. The public has not been "degraded and debauched." The public has been simply misjudged. That class of the public that "falls for" trashy songs, stolen melodies and illiterate verses would "fall for" the same songs if they were well written as to both words and music. Because the uneducated public is not able to detect lack of education is no proof that that is what it wants. Let us suppose that a certain song in which the words "Who do you love?" are repeated a score of times, were correctly written to read "Whom do you love?" would the song be any less pleasing to the uneducated who do not know the difference? This is merely an illustration by which it is intended to show that the offenses against grammar and syntax, the plagiarisms and the faulty music so prevalent in present day popular songs, as pointed out by "Iconoclast," might be abolished without injuring the popularity of the songs even among the undiscriminating. What such a procedure would do for the same songs among educated and cultured people requires no demonstration. "Iconoclast," as well as numberless other people, would throw up his hat and shout for joy at such an outcome. Therefore, don't blame the public—rather, pity the public.

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Music publishers are pretty much in the same condition that the film makers were in two or three years ago, and they can, if they will, pull themselves out just as easily. Two years ago film makers thought that the public was degraded and debauched and that the only kind of pictures it wanted was of the ridiculous, over-acted, wild melodrama class, badly constructed and telling illogical or silly stories—illiterate pictures, as it were. Since then they have found out their mistake. Those pictures please the most that are the most correctly told. The public appreciates high class pictures in preference to the former trashy kind, and it is the same public that "Iconoclast" thinks has been debauched.

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Can the music publishers reform themselves? They surely can if some of the best of them will get together and form an organization, properly conducted, for the elevation of popular music. There are publishers of popular music who have higher ideals than many of the public are led to believe exists in that branch of business. They give ample evidence of this by the occasional production of really meritorious songs. Some few publishers are very rarely guilty of the sins that this "Spectator" and "Iconoclast" have so severely criticised. Why do they not separate themselves from the trash publishers—the sheep from the goats, so to speak, and let it be a clean cut test of merit? With such a campaign, properly organized and strongly conducted, there can be little doubt about the result. Those publishers who, banded together, would confine their publications to strictly correct music and well written words, employing higher price writers for both purposes and aiming to produce only songs of merit without sacrificing the elements of novelty and attractiveness, would soon find themselves classed on a higher plane than the others. This would be especially true if the organized publishers were to take the public into their confidence in the matter and keep the fact clearly to the front that their efforts were honestly for the elevation of America's popular music.

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This "Spectator" believes that such a campaign by the more reputable publishers would meet with eventual response on the part of the public. It would surely find ample encouragement in the press which at present finds almost as much pleasure in ridiculing popular songs as it used to find in poking fun at the moving pictures. To argue that popular song publishing is beyond all hope of redemption is a sad view to take of the matter and one that is not warranted by experience in other branches of popular amusement.

THE SPECTATOR.

husband from committing suicide and to give him the money to pay back to his employer. The acting is much better than the story—so good, in fact, that the story seems good.

The Devil, the Servant and the Man (Selig, Jan. 27).—This is one of the best things the Selig Company has ever done, especially in the line of higher class acting. The vital part of the film tells of a dream, and this reviewer must confess to an aversion to dream stories, but this one is different, because the dream has a logical and extremely clever foundation. A young married man who is shown to be forgetful of his wife at home and to be a sporty chap; in fact, is told by her that he cannot blame her if she goes and does likewise. He pays no heed, but goes out with his wild friends of both sexes, attending during the afternoon and night a performance of The Devil and The Servant in the House. Coming home he fails to see his wife asleep in a chair behind a screen, and he sits down to smoke, falling into a doze. Then follows his dream, suggested by the two plays he has seen and by the threat made by his wife. The devil appears and leads him to a restaurant, to a ball and to a window, in all of which places he sees his wife with another man. The result is that in his dream he shoots his wife and is about to shoot himself when the Saviour, suggested by The Servant in the House, appears and prevents him, leading him to his wife safe behind the screen. Then he wakes up and we see him kneel before his wife asking her pardon for his neglect.

Marble Quarrying in Tennessee (Lubin, Jan. 27).—This industrial picture showing a marble quarry in Tennessee is admirably photographed and possesses unusual interest.

The Flirto-Maniac (Lubin, Jan. 27).—This "comic," like a number of other recent pictures from this company, has an odd and clever idea at its base. A maniac escapes from confinement and starts making love to the women he meets, this being his peculiar weakness. The escape is published in the papers, with the information that the crazy man is in the park at large looking for some one to love. The result is that every loveless old girl in the town hies her forth to seek the chap, and they all come on him at once. At first he is greatly pleased, till he sees their faces, when he has a lucid interval and runs for his life back to the asylum, where he seeks safety behind the walls of the institution and laughs at the crowd of women who have followed him.

The Scarecrow (Pathe, Jan. 28).—This picture is supposed to be partly comedy and partly a love drama, but the loose construction fails to get it anywhere with any success, despite the fine acting and photography. A farmer's man puts up a scarecrow to frighten away the birds. Tramps steal the clothes on the scarecrow, leaving their own, which are stolen by little boys. The man then tries to hang a woman's dress on the arms of scarecrow, and after some intermediate scenes we see the farmer himself holding up the dress. In this guise he sees his daughter meeting her lover. He chases the lover away, and turns the girl over to the hired man, whom she promptly accepts.

The Leather Industry (Pathe, Jan. 28).—Instructive as well as entertaining views are shown in this film, illustrating a French tannery, and the process of preparing leather for the market.

The Man Who Lost (Kalem, Jan. 28).—This is a touching and effective story told in the best Kalem style, and with some cleverness of construction that adds to the interest. We see a fine old gentleman with a young girl, whom he evidently loves very dearly. A young man appears and asks for her hand, the request being granted with the old gentleman's half cheerful half reluctant consent. When the lovers have gone to spoon, as lovers will, the old man sits down in his easy chair and reflects on the past. We see him as a young man in love with a girl who preferred another whom she married. After four years there came to him a little girl, with word from her dead mother, asking him to care for her child. He accepted the trust, and the young woman whom he has just lost to another lover is the child grown to womanhood. Simple though the story is, it is winning in its simplicity.

A Georgia Possum Hunt (Edison, Jan. 28).—This short film shows views of possum hunting in the South with scenes among the colored people when the after events occur. The picture has some amusing interest.

The Skipper's Yarn (Edison, Jan. 28).—There is a fair amount of interest in this picture story which is increased by the five marine scenes forming some of the backgrounds. The acting is excellent. An old skipper ships a new hand, and after the ship has started on its voyage he discovers in the new man a comrade of his early life, who had proven treacherous. The story of the treachery is related by the skipper to the crew and by the film to the spectators. We see two young sailors ashore in some Oriental port where they visit an old tattooer, and both fall in love with the old man's daughter. The skipper finds favor in the girl's eyes, but his mate steals a love note left for the maiden and goes to her father who falls dead in his rage when he learns of the affair. Placing the note in the dead man's hand the false friend throws suspicion on the lover as a murderer. The latter is only able to save his life by escaping from the natives. The scene then changes to the present, and we see the skipper driving the scoundrel from the ship. It is not explained how the skipper had learned all the details of the affair as he relates them, and it is not apparent how a foreign sailor was able to communicate by written note with his Oriental sweetheart, but perhaps these objections may be overlooked in a picture otherwise so good.

The Great Divide (Gaumont, Jan. 29).—There is fine poetical sentiment in this picture, conveyed as cleverly by the acting and the scenery as by the story. We see a young peasant girl and her lover, the ferryman, as they meet in stolen interviews. The scenes are beautiful rural locations along the banks of a picturesque river. The young man in his best clothes then calls on the girl's father, and craves her hand, but the old man spurns him, and the girl in consequence falls into a decline. The father at last seeks him out, and begs him to come to the girl, hoping to save her life, but it is too late. The girl dies, and we see the funeral which might better have been omitted. Forty years later we see the same ferryboat with its owner now an old man. Two lovers come down to the river to be taken across. The girl carries a sheaf of wheat, as did the ferryman's sweetheart long years before. After crossing the river they disappear along the bank, and the old man sits down in his boat to ruminate of the past. In the stern he sees a vision of his dead sweetheart, and going toward her falls prostrate in the boat. He has crossed the great divide to join the one whose memory he had never ceased to cherish.

Wild Waves at St. Jean de Lux (Gaumont, Jan. 29).—These scenic views of heavy seas on a rocky coast are very attractive and picturesque. Their beauty is enhanced by the splendid photography of the film beautifully tinted in parts.

The Girl and the Judge (Vitagraph, Jan. 29).—Scarcely enough can be said in praise of this film. It is about as near perfection in logical construction, gripping interest and finished, expressive acting as this reviewer has ever seen in a moving picture. In short, it is a model in every way, including the perfect settings and the fine photography. A Judge in a Southern town is in love with a young woman who is also courted by another Southern gentleman. The girl goes out for a walk with the Judge for her escort, the rival joining the girl's father in his den where there are various old pistols and other weapons which the old gentleman has collected. On the table, also, is a microscope, showing that its owner is something of a scientist. After a moment's conversation the visitor walks out and the old gentleman sits down to read. A moment later we see the same room with the old man dead, shot through the heart, and on the table is one of the pistols, still smoking. The Judge, the girl and the rival lover rush in, and in the investigations that follow suspicion falls on the lover, who had been the last one in the room. He is led away to prison by the sheriff, but the Judge is not satisfied of his guilt. Seating himself at the table to revolve the matter in his mind he discovers that the sun shining through a window on the microscope causes a concentration of rays sufficient to burn his hand. He tests with paper and it burns. The fatal pistol had been lying on the table, so that the rays had reached the lock, with the muzzle pointed toward the dead man. Here, then, the solution of the mystery, but the Judge keeps silent, realizing that to speak may result in losing the girl. At the trial that follows he presides, and the prisoner is convicted of murder in the first degree. The penalty is death, and still the Judge keeps silent. The convicted man's mother appeals in vain to the Governor for pardon, writing to the dead man's daughter to aid her by her influence. The Judge is shown the pathetic letter, and can hold his secret no longer. He confesses to the girl, explaining the mystery, and hurries to the Governor from whom he readily obtains a pardon, which he and the girl carry to the prison. As the prisoner is released the Judge turns sadly away, expecting the girl to give her love to the other. She hesitates for a moment, but in the end turns to the Judge.

Cousin Lou for Mine (Pathe, Jan. 29).—There is very little cleverness of story in this comedy, but what there is serves for some laughter in the hands of the Pathe comedians. A girl is in love with her cousin, but papa has other plans, having promised her hand to the son of a friend, who sends him an invitation to come with his family to celebrate the betrothal. An acceptance of the invitation is sent by messenger, but the rejected cousin manages to get there ahead and receive the note from the boy so that it never reaches its destination. When the girl, her parents and the rest of the family, together with the cousin, pay the visit according to invitation, they find no one at home, the people having gone fishing. They manage to effect an entrance, however, and make a meal off of the pet rabbit, birds and fishes. When the owners return they are so indignant that they throw their visitors out, thus breaking off the match and leaving the cousins free to marry.

The Strong Man (Pathe, Jan. 29).—There is droll wit in this film, presented in an effective way with a strong man, who is evidently genuine, playing the leading character. The strong man joins the army and his new comrades set out to base him. They are astounded and helpless in his hands, and his officers find it equally impossible to do anything with him. He picks men up and hurls them around like feathers, and when at last he is sentenced to be shot he receives the bullets of the firing squad in his breast without effect. The serious manner in which he goes through his astonishing experiences gives the picture whatever laugh provoking qualities it has.

An Outlaw's Sacrifice (Essanay, Jan. 29).—A similar idea to one used in two recent pictures forms the basis of this film—the sacrifice made by a criminal who forces his own arrest so that the reward may be collected to save a family in distress. However, the Western setting and different details give the story fresh interest. The scenery is fine and the acting excellent. An outlaw, finding that his sweetheart's father is about to lose his property to the holder of a mortgage whom the girl has rejected as a suitor, confesses to her that he is a highwayman and forces her to lead him to the sheriff so that she can claim the $2,000 reward and save her father from ruin. A scene showing a hold-up of a stage coach is very effective, so much so that it is scarcely possible that it passed the Chicago police censors.

Reviews of Independent Films

A number of important releases are not covered in the following reviews because they were not shown at the Fourteenth Street Theatre, which is the only available house for seeing Independent films. Among those not included in the service of this house, although announced for release are: His Imaginary Crime by the Bison, The Timid One by Itala, A Woman's Destiny by Great Northern, A Tale of Colonial Days by the Pantagraph, and The Lost Keepsake by Ambrosio.

Never Again (Imp.).—This is a really clever comedy and it is pleasingly carried out. A lady belonging to a temperance organization calls on her husband at his office, together with a committee of the good sisters to get him to contribute to the cause. When she enters his private room she is horrified to find him taking a drink. She swoons and while he goes for a doctor the other office help, one at a time appearing in the room, give her whiskey to revive her. Then the doctor arrives and prescribes whiskey. When she becomes conscious her condition is such that the sisters who now venture to look into the room are shocked beyond words. The last scene shows the poor victim the next morning in a state that requires no description.

Rose of the Philippines (Imp.).—There is a story of strong interest in this short dramatic film and the "Imp." actors have told it well. An American officer in the Philippines has won the love of a girl of Spanish blood, but is ordered home to America in response to a letter from his father announcing that he has arranged for his future, and wishes him to marry a girl he has selected. The Spanish girl secretly reads this letter and goes home to kill herself, but the officer after some hesitation decides to cable home that he will return, but with a wife of his own choosing. He arrives at her home to claim his sweetheart just in time to prevent her from plunging a dagger into her breast.

Arthur's Little Love Affair (Class, Jan. 24).—This is a rather pointless love story, but fairly well acted. A young man in love with a girl who does not appear to return his love succeeds in winning her by the aid of his friends. After having rescued her from footpads he plots with another girl to appear to be making love with him, and the result is that the true object of the young man's affections becomes jealous and promptly accepts him.

A Romance of the Prairie (Rieo, Jan. 25).—This Western love story, rather interesting, but of small account so far as the plot is concerned, starts with an alleged runaway horse drawing a wagon in which a girl is riding. She has a hard time trying to make the old plug appear like a real runaway, and the mounted cowboy who rescues her might have overtaken her long before he does were it not for the fine scenery over which they pass, which

BIOGRAPH FILMS

Trade Mark

Released January 31, 1910

Trade Mark

THE CLOISTER'S TOUCH

A Biograph Story of Religion's Solace

In the olden days the common man was his feudal lord's slave, and had no redress to the many outrages imposed. The Duke in this subject forcibly takes the beautiful wife of a peasant to court, where he makes a lady of her. She grieves for her child, and the Duke, who really loves her, takes her back to her home, only to find her husband and child gone, he having accepted the refuge of the monks, taking the child with him. The poor wife becomes ill with her longing for her child, and the surcease comes with death. The Duke, realizing he has caused it all, determines to spend the rest of his life in penance. With this in view he enters the monastery, where he is brought face to face with the outraged husband. The husband is at first inclined to leap at the Duke's throat, but under the shadow of the cross he breathes those words of Christian charity, "Forgive us our trespasses, as we forgive them who trespass against us."

Approximate length, 993 feet.

Released February 3, 1910

THE WOMAN FROM MELLON'S

A Story of Love's Stratagem

In this Biograph comedy is shown that love will always find a way, and the method adopted here is most unique. A young stock broker is in love with a financier's daughter, and, being a prosperous and energetic young fellow, father gives consent. However, the youth is hard hit by the panic, and the father repels him. He gets a position with a detective agency, the chief being a friend. Going to the girl to tell her of his new position, he is surprised by papa, who, thinking they are planning an elopement, writes to the detective bureau to send a woman to guard his daughter against eloping. The young fellow persuades the chief to let him cover the job. Dressed as a woman, he makes a stunning appearance and gets the good graces of the father, who gives him valuable stock tips which enable him to recoup his fortune. Again prosperous, he elopes with the girl, and none too soon, for papa is suggesting the same thing.

Approximate length, 988 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

looks too good in the pictures to miss. Of course, the cowboy falls in love with her, and when papa objects they elope. A Chinaman tells the old man about it and he with more cowboys set out in pursuit, but the lovers have reached a preacher's house and routed him out of bed to marry them before the pursuers arrive.

The Artist's Inspiration (Challenge, Jan. 26).—There is a fairly good story here, dragged out over more scenes than are required to properly tell it. An art student in Paris is refused money from home and is obliged to pose for a life class. We are shown various uninteresting scenes telling of his struggles upward until he becomes a real painter, marries his model and has a baby. He paints the mother and child, has the picture hung in the Academy, where it wins the prize, and is purchased by his father now on a tour of Europe with his wife. This brings the principals together, and the little baby does the rest, reconciling the old gentleman to his son and family.

Bonehead's Second Adventure (Whyte, Jan. 27).—If the character called Bonehead possessed any elements of real humor he might warrant this second appearance, but as he is merely vapid without being funny, and as his adventures only furnish laughter for a limited number of easily amused people, disgusting the rest, he were better thrown into the scrap heap. He makes another attempt in this picture to win an American wife, but the girl's papa, her lover and a friend pretend to initiate him into a secret society, with sad results. They throw him down a pasteboard chimney from a roof and strip him of his clothes down to his underwear, and chase him into the street. It is a wonder all concerned were not arrested by real policemen for indecent exposure.

The Ordeal (Whyte, Jan. 27).—Barring the ridiculous oversetting of this picture, something of a thrilling story is presented. Burglars enter a house and lock a woman in a wardrobe, while they ransack the house. One of them is hit over the head by the girl's sister, male help arrives and the woman's husband, thinking a burglar is locked in the wardrobe instead of his wife, levels a shotgun at the door and threatens to shoot if he doesn't come out. He is stopped just in time to prevent the fatal deed.

The Fatal Resemblance (Challenge, Jan. 27).—This release comes unannounced so far as this reviewer has been able to discover. With no bulletin at hand to furnish the key to the story, it is impossible to describe it. It is obscurely constructed and tells no connected story. There are two men who look alike and one of them gives the other one a suit of clothes. The latter steals a banker's money from his private desk at home, being observed by the old colored servant. The innocent man is accused, of course, and there is a marriage of one of them to a girl, followed by the suicide of the criminal after writing a confession. A number of other things happen, but they only serve to tangle the thread. This film certainly adds nothing to the new Actophone Company's reputation, and should have been suppressed.

The Mystery of the Lama Convent (Great Northern, Jan. 29).—This release is substituted for the reel previously advertised for this date, which is moved forward to Feb. 5. The pictures purport to show the remarkable experience of Dr. Nicola in Tibet, where he is supposed to have gained access to the inner shrine of the Grand Lama and been initiated as a member of the religious order. A great amount of painted scenery is used to represent rocky passes, mountain scenes, temple interiors and dungeons, but, though rather good, they are obviously painted and there is a scarcity of people in scenes that would appear to require a number of characters, so that the result lacks effect. The doctor, after seeing a man in a coffin revive, talk and return to his long sleep, is denounced as a spy, but escapes in a thrilling way with his servant.

LICENSED FILM RELEASES.

Jan.	31	(Biograph) The Cloister's Touch. Drama	993 ft.
"	31	(Pathe) Coffee Culture. Industrial	508 "
"	31	(Pathe) Dick's a Winner. Comedy	453 "
"	31	(Selig) Shooting an Oil Well. Industrial	715 "
"	31	(Selig) Our German Cousin. Comedy	285 "
"	31	(Lubin) Too Much Protection. Comedy	600 "
"	31	(Lubin) Pill's Boots. Comedy.	245 "
Feb.	1	(Vita.) Caught in His Own Trap. Comedy	503 "
"	1	(Vita.) The Skeleton. Comedy	440 "
"	1	(Edison) A Japanese Peach Boy.	940 "
"	1	(Gaumont) The Golden Lily. Drama	702 "
"	1	(Gaumont) Ascending the Jura Mountains. Travelogue	253 "
"	2	(Pathe) The Postmistress. Drama	918 "
"	2	(Essanay) The Wrong Man. Comedy	554 "
"	2	(Essanay) A Voice from the Fireplace. Drama	486 "
"	2	(Urban) Sheltered in the Woods. Drama	806 "
"	2	(Urban) The Might of the Waters. Travelogue	167 "
"	2	(Kalem) The Stepmother. Drama	980 "
"	3	(Biograph) The Woman from Mellon's. Comedy	988 "
"	3	(Selig) Politics. Comedy	1000 "
"	3	(Lubin) It Might Have Been. Comedy	800 "
"	3	(Lubin) Sentimental Sam. Comedy	300 "
"	4	(Kalem) The Little Old Man of the Woods	945 "
"	4	(Pathe) The Model. Drama	718 "
"	4	(Pathe) Roller Skating in Australia. Sport	266 "
"	4	(Edison) His Just Deserts. Drama	865 "
"	4	(Edison) The Surprise Party. Comedy	865 "
"	4	(Edison) The Bad Man from Riley's Gulch. Comedy	265 "
"	5	(Vita.) Twelfth Night	970 "
"	5	(Pathe) A Critical Situation. Comedy	623 "
"	5	(Pathe) Adam, the Second Trained Ape. Miscellaneous	584 "
"	5	(Essanay) Sensational Logging. Scenic	1000 "
"	5	(Gaumont) Civil War. Drama	940 "
"	7	(Biograph) The Course of True Love. Drama	987 "
"	7	(Pathe) The Bandit. Drama	394 "
"	7	(Pathe) The Two Raffles. Comedy	594 "
"	7	(Selig) In the Serpent's Power. Drama	1000 "
"	7	(Lubin) The Samaritan's Courtship. Comedy	865 "
"	8	(Vita.) The Passing Shadow	...
"	8	(Edison) The Livingston Case. Drama	995 "
"	8	(Gaumont) Servant from the Country. Comedy	808 "
"	8	(Gaumont) Settled Out of Court. Drama	413 "
"	9	(Pathe) Cora, the Contraband's Daughter. Drama	967 "
"	9	(Pathe) In Ancient Greece. Ballet	410 "
"	9	(Essanay) The Price of Fame. Drama	1000 "
"	9	(Urban) Coals of Fire. Drama	972 "
"	9	(Urban) Venetian Isle. Scenic	263 "
"	9	(Kalem) The Confederate Spy. Drama	980 "
"	10	(Biograph) The Duke's Plan. Drama	985 "
"	10	(Selig) In the Shadow of Old Mt. Shasta. Drama	1000 "
"	10	(Lubin) Celestial Vengeance. Comedy	840 "
"	11	(Kalem) The Feud	925 "
"	11	(Pathe) The Troubadour. Comedy	561 "
"	11	(Pathe) Before and After. Comedy	430 "
"	11	(Edison) An Equine Hero	725 "
"	11	(Edison) A Queen of the Burlesque. Comedy	260 "
"	12	(Vita.) Life of Moses. Part IV.	...
"	12	(Pathe) The Jockey. Drama	840 "
"	12	(Pathe) The Foot Juggler. Acrobatic	157 "
"	12	(Essanay) Bitter-Sweet. Comedy	...
"	12	(Essanay) Western Chivalry. Comedy	568 "
"	12	(Gaumont) A Bag Race. Comedy	197 "
"	12	(Gaumont) The Gambler's Doom. Drama	808 "

NEW INDEPENDENT COMPANY.

Edwin Thanhauser, who has founded the Thanhauser moving picture plant and studio at New Rochelle, near New York, to produce Independent moving pictures, announces that his company will soon be ready to make regular releases. Mr. Thanhauser, though a new man in the film business, has had long and important experience in stock theatre management and direction. After establishing a high reputation in this capacity in Milwaukee he leased the Bush Temple Theatre in Chicago, where he conducted a stock company that gained a national reputation. He relinquished this house last Fall for the purpose of coming to New York and establishing his new venture, the Thanhauser Film Company.

The kind of a start you make in the moving picture business determines whether or not you come home under the wire a winner.

The Edison Kinetoscope

is a moving picture machine you can depend upon to bring home the money every time, build you up a profitable patronage and not eat up your profits on repairs.

The Edison Kinetoscope gives clear, steady pictures and will outwear any other motion picture machine made. Start right.

Write to-day for booklet giving full particulars, and copy of the Edison Kinetogram.

EDISON FILMS

RELEASES OF FEBRUARY 8 AND 11

Release of February 8.

THE LIVINGSTON CASE.—A detective story. No. 6588. Code, Vesicabunt. App. length, 995 ft.

Releases of February 11.

AN EQUINE HERO.—No. 6587. Code, Vesicalres. App. length, 725 ft.

A QUEEN OF THE BURLESQUE.—A unique comedy. No. 6588. Code, Vestiares. App. length, 260 ft.

RELEASES OF FEBRUARY 15 AND 18

Release of February 15.

THE PRESIDENT'S SPECIAL.—Melodramatic. No. 6589. Code, Vestialre. App. length, 950 ft.

Releases of February 18.

THE MINIATURE.—No. 6590. Code, Vestiarian. App. length, 725 ft.

A TRIP TO MARS.—No. 6591. Code, Vestibular. App. length, 265 ft.

Order display posters of these Films from your Exchange, or the A. B. C. Co., Cleveland, Ohio.

EDISON MANUFACTURING COMPANY

64 Lakeside Avenue, Orange, N. J.
90 Wabash Avenue, Chicago

KINETOSCOPE JOBBERS

Geo. Breck, 70 Turk St., San Francisco; Howard Moving Picture Co., 564 Washington St., Boston; Yale Film Exchange Co., 622 Main St., Kansas City; P. L. Waters, 41 East 21st St., New York City; Lake Shore Film & Supply Co., 314 Superior Ave., N. E., Cleveland; Chas. A. Calehuff, 4th and Green Sts., Philadelphia.

ON FEBRUARY 16th

PATHÉ FRÈRES

will release their magnificent Film d'Art,

CARMEN

(Length, 900 feet)

from Prosper Merimee's famous work. Rich in beautiful scenery and in perfect acting. Thrilling, dramatic, intense!

CARMEN

has everything yet produced beaten to a frazzle. It pulses with passion, life and action.

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VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, February 8

The Passing Shadow

An Intense Dramatic Picture, marked by careful and splendid acting. It holds the interest to the last foot of film. Approximate length, 996 feet.

Saturday, February 12

PART IV.—"LIFE OF MOSES" SERIES

The Victory of Israel

This magnificent production, the fourth in a magnificent series, will be found more spectacular than any of its predecessors. The remarkable favor with which "The Life of Moses" series is being received marks it as the greatest motion picture event since the Passion Play. Approximate length, 955 feet.

THREE REELS PER WEEK

TUESDAYS FRIDAYS SATURDAYS

In response to numerous requests from exhibitors everywhere, the regular Vitagraph releases will be increased to THREE REELS PER WEEK, commencing the WEEK OF FEBRUARY 14, the new release days being TUESDAYS, FRIDAYS and SATURDAYS.

The Concluding Reel of THE LIFE OF MOSES, PART V., **"The Promised Land,"** will be issued **Feb. 19.** Exhibitors will thus have the opportunity of showing all five reels before the end of Lent. Make your arrangements now with your exchange.

USE VITAGRAPH POSTERS. ORDER FROM YOUR EXCHANGE.

The Vitagraph Company of America

NEW YORK, 116 Nassau St.
CHICAGO, 109 Randolph St.
LONDON, 25 Cecil Court
PARIS, 18 Rue Sainte-Cecile.

STRENUOUS PICTURE MAKING.

Remarkable Nerve and Endurance Tests Imposed on Vitagraph Players.

The Vitagraph studios are looked upon with some degree of fear and suspicion by many of the players and employes since the Moses series has been in course of development. Some of the stunts they have been called upon to perform and the dangers they have had to incur, particularly in reference to the proper representation of a number of the miracles, have been such as to test their nerve and courage as well as their endurance.

One of the greatest shocks, especially to the ladies, was the use of a number of large and particularly lively snakes in the scene in the third reel, where Aaron's rod is turned to a serpent and devours the serpents produced by Pharaoh's magicians. The actors were obliged to stand still without evidence of fear while the crawling reptiles wriggled about their sandaled feet. Small wonder that some of the court attendants surreptitiously moved while others showed an inclination to give the leading snake a sly kick. Even one of the directors, who are supposed to be brave above all the others, is said to have stolen silently down stairs after the ordeal was over to get a drink of "Perrier water."

The most difficult ordeal, however, was that required in the performance of the scene in the fourth reel, to be released Feb. 12, showing the drowning of the Egyptians in the Red Sea. The entire series of Moses pictures has been marked by an absence of all appearance of "fake" devices, and obviously this, the biggest scene of all, must be able to stand the closest critical scrutiny. A dozen ways were tried to do it—mechanical, scenic and otherwise, until it was decided that nothing but a real sea of water would suffice and get it across to the spectators.

No one objects to an occasional bath, even in the Winter, but to be drowned in the "Red Sea" two or three times a day is too much even for the endurance and good-nature of the Vitagraph company's actors. The Egyptians had to be drowned, and it was a problem which puzzled the Vitagraph staff of thinkers and workers. It is not pleasant to be called upon in the middle of January to take a cold bath in the deep "Red Sea," and yet it was tried time and again before it was successfully accomplished.

After the first trial it was difficult to find a corporal's guard around the studio who had not deserted or was not suffering from "cold feet" and incipient chills. It taxed the full capacity of the Vitagraph hospital staff to get their army into shape to again plunge into the mysteries of the deep and take the chances of a double exposure. When the desired result was finally accomplished and the Egyptians were all drowned, they held a heated "confab" around the stove over the possibilities and limitations of moving picture effects.

It is predicted that the Vitagraph Company's output for the month of February will even surpass some of the remarkable films which have been released during the month of January both in artistic and natural scenic effects and in efficiency of their competent corps of actors.

Besides the two concluding reels of Moses there are other notable releases coming. One of them, The Passing Shadow, has a thrill and strength of human sympathy seldom, if ever, equalled, in which a father's pride and iron will struggle with a father's love for the mastery.

The Wayside Shrine is set with some of the most beautiful bits of natural scenery ever introduced in a motion picture play. While the story has a tinge of sadness, these blendings of natural pictures with the pretty touches of love and pathos make it a great work of art.

The Italian company of actors which the Vitagraph Company added to their staff last Fall will be seen to advantage in The Soul of Venice, a story of a Venetian poet's love in the sixteenth century, incidentally displaying some remarkably pretty vision effects in the graceful posing and dancing of a famous danseuse who was especially engaged for this picture.

MURDOCK'S SUCCESSOR.

Alliance Executive Committee in Session to Select one—Film Makers Fined.

No successor to President Murdock, of the Independent Alliance, had been elected by the executive board up to late Monday afternoon when THE MIRROR went to press.

The committee convened Jan. 29 at the Hotel Imperial for the purpose of filling the vacancy caused by the resignation of President Murdock and to transact other business of importance to the Independent interests. The election of a new president was not, however, consummated at the Saturday session, there being a strong sentiment that Mr. Murdock be retained, although he had declared that he meant to retire from the film business.

As stated in last week's MIRROR, he had negotiated a sale of his interest in the International Projecting and Producing Company to St. Louis parties, but it transpired later that the money had not been paid over and the actual transfer of stock had not taken place. It was knowledge of this fact, and a reluctance on the part of anybody else to take his place, that induced certain Independents to urge his retention in office.

Other business of importance before the executive board was the drawing of the lines more strictly as to sale of films by Alliance manufacturers and importers to exchanges not members of the Alliance. Certain manufacturers were fined for sales to non-member exchanges, among them A. G. Whyte, who, it is said, paid his fine and promised to be good, notifying his non-member customers that they must join the Alliance if they desired his films. This and similar pressure from others has induced, it is said, a number of interests not hitherto affiliated with the Alliance to apply for membership. One of these is the Mullen exchanges.

IMPORTANT EDISON FILMS COMING.

In the Feb. 15 edition of the "Kinetogram," the house organ of the Edison Manufacturing Company, announcement will be made of the release date of Ranson's Folly, the pictorial adaptation of Richard Harding Davis' great story of a Western army post. In the scenario form, which was prepared by the author, it is said that extreme care was taken to preserve all the absorbing incidents of the novel, and especial attention was given to the production, for which a special cast was engaged and the most minute detail of fidelity in respect to character, scenery and costumes insisted upon. If this is true Ranson's Folly ought to be one of the most notable film releases of the year, for those who have read the book will recognize the tremendous dramatic possibilities that lie in the story.

A Victim of Bridge, E. W. Townsend's production dealing with social life among New York's Four Hundred, will be released on Feb. 22. It is said that the gowns worn by the actresses in this play are the latest Parisian importations, and that the scenery and properties throughout are thoroughly in harmony with the costumes. It is claimed to be the most lavish production in these respects that has ever been given to a picture play. A special cast, selected not only for their talent but for their ability to look their respective parts, was engaged for this production.

INDEPENDENT FILM RELEASES.

Jan. 31	(Eclair)	The Child and the Dancing Jack. Drama	480 ft.
" 31	(Eclair)	Mr. Giddy's Revenge. Comedy	400 "
" 31	(Imp.)	Coquette's Suitors. Comedy	660 "
" 31	(Imp.)	Sports in the Snow. Novelty	330 "
Feb. 1	(Bison)	The Female Bandit	...
" 2	(Challenge)	Clown's Big Moment. Drama	1000 "
" 2	(Lux)	Hamlet	950 "
" 2	(Ambrosio)	Hero and Leander	... "
" 3	(Whyte)	Justice	...
" 4	(Bison)	By His Own Hands	...
" 5	(Itala)	Love and Treason	...
" 5	(Pantograph)	His Daughter's Legacy. Drama	980 "
" 6	(Gt. Northern)	Woman's Destiny.	...
" 5	(Gt. Northern)	Foxy Soldiers	...
" 7	(Imp.)	Justice in the Far North.	...
" 9	(Whyte)	The Mountaineer	...
" 9	(Challenge)	Spike's Battle	1000 "
" 16	(Whyte)	Bonehead III	...

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Morrison, Ill., W. W. Gibson has purchased the moving picture machine from C. C. Sheiry, and will occupy the Auditorium on all open dates.

Roscoe C. Cuneo, who until recently was part owner and city editor of the *Daily Union-Republican*, of Upper Sandusky, Ohio, has purchased the Star Theatre in that city and thoroughly remodeled and redecorated this popular place of amusement. Mr. Cuneo has contracted for the Laemmle film service and the theatre has been equipped with a private power and lighting plant, and the outside illuminations are the most attractive ever seen here. The slides and songs are furnished by Jerome H. Remick and Co., of Detroit. Fern Pierce, who has been engaged to sing the musical numbers, has proven a strong drawing card, and her services will be indefinitely continued. Mr. Cuneo's training as a newspaper man has made him a firm believer in printer's ink and "It's an Imp" has already become a phrase with a meaning in the community. The business, under his management, has steadily increased and the capacity of the house is now taxed nightly.

At Willimantic, Conn., the Bijou has erected a new electric sign, which can be seen the entire length of Main Street. The singing of Fred Rea and Miss Royce won much applause Jan. 22-29. A Midsummer Night's Dream proved an excellent drawing card at the Scenic Jan. 22-29.

At Fort Madison, Iowa, the Empire has experienced steady, good business all Winter.

At Athol, Mass., a benefit was given Arthur Madden, the popular singer at the Lyric, Jan. 25. About $200 was raised.

At Elgin, Ill., business showed considerable improvement at the Temple Jan. 24-29. D. Otto Hiltner made a hit with his singing.

At Tupelo, Miss., the Electric Theatorium (E. J. Rivley) drew good business Jan. 17-22, with Licensed films and illustrated songs. Mrs. Boatman and Walter Ballard furnished excellent instrumental music.

A new moving picture theatre opened to the public of Lima, Ohio, on Jan. 22 and from all indications it will prove a paying venture. Considerable money has been invested in the front, which is elaborate, especially the electrical effects. The interior is prettily decorated and comfortable; seating capacity 250. W. L. Backenstos is the owner and manager. Their sign reads "We cater to Caucasians only," and it is a question as to just what will follow this bold announcement. W. B. Gandy, manager of Dreamland, announces Sunday, Jan. 23, as being the largest from point of attendance and receipts, save one, in all the years he has been in business in Lima, the largest being just a year ago. The Royal and the Star continue to usual good business.

At Watertown, N. Y., the Bijou has been painted and redecorated. Business was excellent Jan. 22-29. The Star reopened Jan. 24, under the management of H. Brooks Hooper, former manager of Wonderland and Orpheum, and to good business. Licensed subjects are shown. R. Clark, operator; Mrs. Clark, tickets; Mr. Hooper, doorman; Mrs. Gates, piano and songs. Calcium Light Co., of Rochester, furnish films.

Another moving picture house opened last week at Yankton, S. D. It is under the management of F. M. Valentine.

At Huntington, Ind., the Star did a very large business Jan. 17-22, as it had as an added attraction Wayne O. Adams, who lectured on the Panama Canal in connection with his moving pictures of that district. Both pictures and lecture proved very instructive and entertaining.

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

RELEASE DATE, FEB. 7

LENGTH, 1,000 FT. CODE WORD, PENTS

IN THE SERPENT'S POWER

Another big one—fragrant with the aroma of sunny Italy. As lifelike and natural as though you were breathing the pure air from the Bay of Genoa.

COMING The Girls of the Range
The Wizard of OZ

IN THE SHADOW OF OLD MT. SHASTA

Something Away from the Usual Run of Subjects and a Decidedly Successful Attainment

LENGTH, 1,000 FT. CODE WORD, HASTA

An absorbing story, teeming with the effervescence of loyal man and womanhood. A great, big picture handled in the usual "SELIG" WAY

RELEASE DATE, FEB. 10

WEEKLY BULLETIN SENT POST FREE.
LET US PUT YOUR NAME ON OUR MAILING LIST

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45-47-49 RANDOLPH ST. CHICAGO, U.S.A.

LUBIN FILMS

RELEASED, MONDAY, FEB. 7, 1910

"THE SAMARITAN'S COURTSHIP"

A comedy in which the good Samaritan is rewarded with the hand of the woman he assisted when she found she had left her money at home and the train started in ten minutes, but as the card he gave her was a blank one instead of one containing his address it was a long hunt and provocative of many amusing complications. A rollicking little play cleverly acted in a series of charming exteriors and convincing interiors. Length, 865 feet.

RELEASED, THURSDAY, FEB. 10, 1910

"CELESTIAL VENGEANCE"

A striking title for a striking tragi-comedy. A Clubman, whose story of bravery bores his fellows through frequent repetition, proves his courage by going to Chinatown and stealing a god from a household altar. It is returned to the owner, but unfortunately the package has been dropped and the head is broken from the idol, while a business card on which the address was written gives the Celestial a clue. He starts a hunt for his man, and—well, the finish is too good to be given away in advance. You cannot afford to let this get past you. The really novel is what attracts, and this is novel. Length, 840 feet.

Ask for Free Catalogue of Our 1910 Marvel Projecting Machine

LUBIN MANUFACTURING CO.
926 MARKET ST., PHILADELPHIA, PA.

Watch for the big release of February 17

At Keokuk, Iowa, the Dodge Theatre Co., which has been conducting the Dodge Theatre, has purchased the Bon Ton from T. P. Gray, and is now operating the new house under the name of the Majestic. Both houses have been doing excellent business. Joseph Sansone has remodeled the entire front of the building at 320 Main Street and opened the Colonial Theatre. The new front and the interior are artistic and modern in every detail. The house has been doing a big business and the expectations of the owner have been more than realized. The ministerial association has made a formal demand upon Mayor Ott for the closing of the moving picture theatres on Sunday night. The Mayor has taken no action as yet.

At Kearney, Neb., the New Crescent has added a fine new drop curtain to the equipment of that pretty theatre. Business has been good and films are exceptionally good. No songs used here now. The Scenic continues to do good business with Licensed films and are giving two illustrated songs with each performance.

At Huntingdon, Pa., the Bijou, under the able management of Frank Westbrook, continued to good business during week Jan. 24-29.

At Premier Scenic Temple, Portsmouth, N. H. (Gray and McDonough), business was uniformly good Jan. 22-29. The musical programme given at each performance by Whitman's Festival Orchestra was a strong drawing feature. Leroy Welch, in illustrated songs, continues to please. The Orpheum (P. J. Young) has reduced the admission from ten cents to five cents. Business fair. A new house, the Conique (William B. Dow), opened Jan. 24, to good business. It will be run as a combination dance and picture house with change of pictures tri-weekly. Licensed film service will be used. Pictures shown first half of week Jan. 24-29 were new and good. Illustrated songs were sung by May White and Miss Foster, and pleased.

At Silver City, N. M., the Airdome (D. D. Sullivan), continues to do capacity business at two performances each evening. The Licensed films now being produced seem to please the patrons much better than the Independent films used following the opening of the house. Miss Cumbee has been succeeded by Mr. Bernstein as singer for the illustrated songs.

Messrs. Stone and Cochrane, of Concord, N. C., are making preparations to open their new house, the Pastime, with Independent films. House has capacity of about 150.

At Oconto, Wis., the Gem has capacity of 300. The Elite seats 240 and the Bijou 175. All report good business and prospects. The Star Electric has decided to close until after Lent.

Business at the Scenic and Bijou at Willimantic, Conn., is only limited by the capacity of the houses. Fred Rea at the Bijou and La Belle Lenoris at the Scenic are very popular singers much appreciated, giving three songs weekly. Pictures change three times a week.

At Hawaii, Honolulu, Manager Adams, of the Opera House, offered a fine series of volcano views Jan. 7, which greatly pleased a large house. The activity in the crater of Kitauea is becoming greater, the lava being nearly to the top, so that each new film shows novel and startling effects. The films are taken at night.

At Mansfield, Ohio, a new and handsome house has opened under management of Claude E. Haywood. It has seating capacity of 236, and the sum of $3200 was spent in fitting up the building for this purpose.

At Zanesville, Ohio, the Schults Opera House, which has been closed for three years will be opened about March 1 with moving pictures and possibly vaudeville.

PHOENIX SUSPENDS RELEASES.

Temporary, the Company Says, to Permit Improving Future Product.

The Phœnix Film Company, of Chicago, announces a temporary suspension of releases. This suspension, following that of the Powers Company, would be a serious reduction in the American Independent output were it not for the increases of the Bison and Imp releases and the advent of the new Pantograph films. The Phœnix Company states its position as follows:

To the Editor of the Dramatic Mirror:

On account of extensive alterations in our factory and studio, and also anticipated improvements in our mechanical forces, we WILL NOT RELEASE for several weeks following our shipment of Jan. 20, 1910. The desire to produce pictures which shall be first class in every respect makes this delay necessary.

We wish to assure our customers and friends, however, that this action is entirely voluntary on our part, and is not caused directly or indirectly by the Motion Picture Patents Company, or any interests other than those mentioned above.

Permit us to say that the Phœnix pictures in the future will be the equal of any American manufacture. We will announce the new releases in due time.

PHOENIX FILM COMPANY.

DATES AHEAD.

Received too late for classification.

BIG CITY MINSTRELS (John W. Vogel's): Du Quoin, Ill., 1, Anna 2, Cairo 3, Mayfield, Ky., 4, Paducah 5, Princeton 7, Hopkinsville 8, Clarksville, Tenn., 9, Russellville, Ky., 10, Earlington 11, Morganfield 12.

BUSTER BROWN (Eastern): E. A. Denman, mgr.): Huntingdon, Pa., 1, Clearfield 2, St. Marys 3, Coudersport 4, Ridgeway 5, Dubois 7, Punxsutawney 8, Indiana 9, Tarentum 10, Vandergrift 11, Johnstown 12.

CAHILL, MARIE (D. V. Arthur, mgr.): San Francisco, Cal., Jan. 23-6, Oakland 7, 8, San Jose 9, Sacramento 10, Stockton 11, Fresno 12.

CHAUNCEY-KEIFFER CO. (Fred Chauncey, mgr.): Corning, N. Y., Jan. 31-5, Howell 7-12.

CHINATOWN TRUNK MYSTERY (A. H. Woods, mgr.): Camden, N. J., 3-5, Philadelphia, Pa., 7-12.

COUNTY SHERIFF, THE (Chas. H. Brooke, mgr.): Muncie, Ind., 3, Marion 4, Anderson 5, Shelbyville 7, Martinsville 8, Decatur, Ill., 10, Pittsfield 11, Hannibal, Mo., 12.

DAVE HOLCOMB (Wm. Lawrence, mgr.): Ottawa, Ont., 1, 2, Sudbury 3, Renfrew 4, North Bay 5.

GIRL OF THE MOUNTAINS (O. H. Wee, mgr.): Battle Creek, Mich., 6, Marshall 7, Chelsea 8, Mason 9, Coldwater 10, Elkhart, Ind., 11, Elgin, Ill., 12.

GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Billings, Mont., 7, Glendive 8, Dickinson, N. D., 9, Bismarck 10, Mandau 11, Jamestown 12.

GRAUSTARK (Southern): Mayfield, Ky., 1, Paducah 2, Fulton 3, Union City, Tenn., 4, Jackson 5, Corinth, Miss., 7, Tupelo 8, Aberdeen 9, Macon 10, Starkville 11, Columbus 12.

GRAUSTARK (Central): Alton, Ill., 1, Edwardsville 2, Charleston 3, Mattoon 4, Robinson 5, Terre Haute, Ind., 7, Crawfordsville 8, Paris, Ill., 9, Champaign 10, Decatur 11, Taylorville 12.

IN WYOMING (H. E. Pierce, mgr.): Boulder, Colo., 2, Longmont 3, Ft. Collins 4, Greeley 5, North Platte, Neb., 7, Gothenburg 8, Cozad 9, Lexington 10.

LEIGH DE LACY CO.: Bangor, Me., Jan. 31-5, Augusta 7-12.

MAN ON THE BOX (Monte Thompson, mgr.): Utica, N. Y., 3, Sodus 4, Oswego 5, Rome 7, Watertown 8.

MRS. WIGGS OF THE CABBAGE PATCH: Birmingham, Ala., Jan. 31-5.

NEWLYWEDS AND THEIR BABY, THE (Geo. Goett, mgr.): Henderson, Ky., 1, Evansville, Ind., 2, Vincennes 3, Terre Haute 4, 5, Springfield, Ill., 6-9, Peoria 10-12.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Terre Haute, Ind., 1, 2, Indianapolis 3-5, Columbus, O., 7-9, Akron 10-12.

PICKERTS (Willie Pickert, mgr.): Ocala, N. C., 3-5.

POWELL AND COHAN'S MUSICAL COMEDY (J. Kent Cohan, mgr.): Newcastle, Ind., Jan. 31-5, Anderson 7-12.

QUEEN OF THE MOULIN ROUGE: Waterbury, Conn., 7, Bridgeport 8, Springfield, Mass., 9, 10, New London, Conn., 11, Fall River, Mass., 12.

QUEEN OF THE OUTLAW CAMP: Kansas City, Mo., Jan. 30-5, St. Louis 6-12.

RED MILL, THE (A. B. Emery, mgr.): Guthrie, Okla., 1, El Reno 2, Tulsa 3, Bartlesville 4, Muskogee 5, McAlester 7, Little Rock, Ark., 8, Pine Bluff 9, Hot Springs 10, Texarkana, Tex., 12, Shreveport, La., 12.

REAL WIDOW BROWN, THE: Wilmington, Del., Jan. 31-5.

RICHARDS AND PRINGLE'S MINSTRELS (Holland and Filkins, mgrs.): Richmond, Va., 1, Phœbus 2, Newport News 3, Norfolk 4, 5, Rocky Mount, N. C., 7, Goldsboro 8, Wilmington 9, Fayetteville 10, Florence 11, Darlington 12.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Trenton, N. J., 10-12.

SHEA, THOMAS E. (A. H. Woods, mgr.): Jersey City, N. J., 7-12.

SILVER THREADS: Montreal, P. Q., Jan. 31-5, Ogdensburg, N. Y., 7, Oswego 8, Geneva 9, Rochester 10-12.

STRONG, ELWIN (J. A. McGlynn, mgr.): Webster City, Ia., Jan. 31-5, Marshalltown 6, Waterloo 7-12.

VAN DYKE STOCK: Des Moines, Ia.—indefinite.

WALSH, BLANCHE (A. H. Woods, mgr.): Portland, Ore., 1, 2, Albany 3, Sacramento, Cal., 5, San Francisco 7-20.

LETTER LIST.

To patrons of The Dramatic Mirror Post-Office:

Beginning with the number dated Jan. 22, 1910, mail received at THE MIRROR Post-Office will be advertised TWO weeks only and will be held TWO weeks longer. Four weeks after receipt of mail it will be returned to the Dead Letter Office, Washington, D. C.

FORWARDING MAIL.

Mail will be forwarded regularly to any permanent address filed with our Post-Office Department by members of the Profession. Mail will be forwarded care of any company if route is filed with our Post-Office Department from time to time, but no letters will be forwarded unless such route is specially sent to our Post-Office Department.

These regulations have become necessary owing to the large increase of the amount of mail matter handled by THE MIRROR. Patrons will facilitate mail service of THE MIRROR by conforming strictly to the above requirements.

WOMEN.

Acker, Mable, Mrs. Harry Armstrong, Sylvia Anderson, Adrienne Augarde, Lorna Atwood.

Barney, Violet, Lena Bradley, Mercedes Bock, Hazel Boyne, Mrs. T. L. Beec, Florence Brennan, Mrs. Frank W. Bacon, Marie Bergere, Irene P. Bell, May Buckley.

Compton, Bertha, Mrs. Rich'd Crolious, Pauline Courtney, Marie Casmere, Caryl Carrol, Margaret V. Connolly, Ada Claire.

De Trasse, Leora, Fanny Davenport, Helen Darage, Helen Davenport, Lillian Duncan, Ethel J. Delmar, Mrs. Carroll Daly, Alexandria Delwood, Madge Douglass, Mrs. C. Danielson, Violet De Wint.

Edmond, Zoe, Mrs. J. W. Early.

Fornia, Rita, Sarah French, Katherine Foster, Vera H. Finlay, Mabel Florence, Vera Francis, Grace Filkins.

Green, Dixie, Marie Gebhardt, Reba Gardens, Hall, Laura Nelson, Alda Hildreth, Lenray Huntley, Catherine Henry, Ethel Hendricks, Grace Henry, Mrs. L. D. Harmon, Selma Herman, Leah Hunter, Mable Harelett, Christine Hill, Nessie Hynd, Brownie Hall, Mildred C. Harrington, Lena Hurdus, Mrs. Walter Hill, Alice B. Hamilton, Mrs. J. W. Hartman, Vera Hummer, Mary P. Hadow, Grace Huff, Cecele Hall, Martha Horten.

Isleib, Josephine.

Jarbeau, Vernona.

Kehm, Ray, Leonora Kirwin, Noria Kean, Kitty Kelsey, Edith Kohnle, Katherine Kaelred.

Lewis, Ada, Mrs. Arthur Levy, Anna Leon, Crosby Little, Florence Lester, Florence Lorraine, Ruby Lang, Mrs. H. J. La Burt, Grace Leopiel, Edna Early Linden, Malvina Longfellow.

Mansfield, Leola, Polly Marriott, Lucy Milliken, Mary Madden, Katherine Manning, Queenie Mack, Edna Martin, Nora May, Florence Miller, Evelyn C. May, Kathryn Miley, Eada Mansfield, Rose Meriand, Laura Moore, Pitar Morangas, Doris Mitchell, Isabel McGregor, Mrs. J. K. McCurdy, Mary McKenzie.

Newton, Dorit, Edna Norman, Hortense Nelson, Mrs. Ned Nye, Madam A. Norwood, Nellie V. Nichols, Emily Nice.

Otto, Elizabeth.

Payne, Madeline, Mrs. A. E. Pettie, Nellie Peters, Jessie E. Pringle, Marie Parkes, Maggie Privn, Mrs. L. B. Pattee, Jane Banks Pattison.

Reming, Edna, Adele Ritchie, Geraldine Russell, Jessie Richardson, Vera Roberts, Elenor Rose, Stella Razeto, Louise Rutter, Genevieve Reynolds.

Swarts, Daisy, Sara Summer, Adelaid Sharp, Kittie D. Sullivan, Katherine Stanten, Margie Superbs, Anna Silvers.

Tyler, Lelia R., Florence Tervellir, Josephine Thill, Beth Tate, Minnie Torreas.

Vicarino, Regina, Grace Vinton, Alice Veazie, Hilda Varesi, Anita Verno, Ruth Van.

Wood, Mae, Myrtle B. Webb, Eugene West, Leona Watson, Esther Wallace, Maude K. Williams, Elsie Walton, Mrs. H. Wigley, Alice Washburn, Ona Waldrop, Mary Walter, Adele Wentworth.

Young, Mrs. Rida J.

Zeleska, Rosina.

MEN.

Allen, Archie, F. G. Adams, James P. Atkinson, Harry Andrews, Geo. All, Jacob K. Adams, A. F. Andrie.

Bubier, Richard, J. Owen Baxter, Henry Belmar, A. F. Blackney, Cellmont Barkland, M. Buckley, Walter Bellows, Arthur Bentley, Beau Brummell, Myrley Birch, Joseph Barlow, Cass, Ira F., W. T. Clark, Edwin A. Clark, Wm. Canfield, T. Henry Coote, Lou W. Carter, Stephen Clarkson, Edwin Clayton, Harry D. Crosby, Frederick Chapin, Ernest Cooke, Henry D. Carey, O. B. Curtiss, W. F. Cullen, B. L. Cressey, Clinton Clay, Chas. Cherry.

Douglass, Fred, Charles Dalton, Walter Davis, Murry Darcy, Bernard A. Dobbin, Alex. Dale, Robt. Dalton, Bennett Dethridge, Arthur Denham, W. Denton.

Erlynne, Royden, Burt Eaton.

Fenton, Mark, Jay J. Fox, Thornton Fried, W. J. Findley.

Gran, Robt., Fred Grey, Geo. Gardner, Wm. Gould, A. Goldberg, Dwight L. Gaylord, Jas. Gleason, Phil Goldsworthy, Richard Gordon, J. M. Geveran.

Hall, Louis A., Robt. Haselton, Fred A. Hayward, Albert J. Hall, Gerald Harcourt, Gordon Hamilton, Harry C. Hudson, Frank Hall, Wm. Hynd, Hall and Thane.

Jack, John, E. C. Jepson, Hal Johnson.

Kane, Joe, Burton L. King, Frank Keenan, Frank M. Kelley, Robt. Kelly.

Lane, Thomas, Chas. Ludwig, Harry Linson, Robt. Lake, E. W. Lester, Wm. Lewers, Howard Lange, Arthur Lavine, W. B. Lawrence, Wm. Laughran, J. M. Leveque, Chas. A. Lindbolm, Matchette, Paul, Riccardo Martin, Wm. Meehan, W. H. Murphy, Harry Mainhall, Leslie Morosco, Sam Mylie, H. Clay Moran, Jas. L. Maguire, Arthur Merriam, Richard Malcbeim, B. B. Mitchell, J. C. Mack, Frank Melville, Donald Mackenzie, Jas. McDuff, Jas. E. McGuire, Hall McAllister.

Norcross, Hale, S. Herman Nowitzky, F. M. Norcross, Jno. Nelson, G. F. Nolan.

Ovey, Geo.

Post, Wm., H. C. Prentiss, Faithful Pearse, Jno. Prescott, W. W. A. Page, Arthur J. Price, Lem B. Parker, Edw. Pooley, Hempstead Prince, H. T. Panell.

Quinn, P. D., Cassins Clay Quinby.

Rial, J. G., Fred Rivenhall, Joe Ransome, Peggie Reynolds, Wm. L. Raynore, Chas. Regan, Howard Russell, Robt. Hall Russell, Hamilton Revelle, Eugene Reed, Fred'k Roland, S. B. Ricaby, Geo. Rosener.

Sunnous, Earl, Edwin A. Sparks, Herbert Standing, W. Sterrett, A. K. Silverman, L. W. Short, A. Q. Scammon, Jno. B. Simpson, E. Texas Smith, Fred Stevens, Roy Stoggell, Ed Stevens, Ben Shields, Fred'k Swarts, Chas. Smith, Wm. Siscons, W. D. Stedmon, Add J. Sharpiy, H. R. Schutter, R. L. Smith, E. D. Shaw, Sampson and Douglas.

Tully, Wm., Gus Tapley, Boyd B. Trousdale, E. V. S. Taylor, Hamlin Toby.

Van Brunt, Walter, A. H. Van Buren, Brooke Van Valer.

Ware, Harris, Wm. H. Woodside, Jay Wellington, R. E. Wortham, T. M. Willis, Jas. D. Winne Tom Wallace, Geo. E. Whitaker, Fred Wright, P. J. White, Irving Williams, Chas. Weston, Ted Weller, Harley D. Wright, Al. W. Walle, Larry Wakefield, Irving Walton, Frank Whittier, Dallas Welford, Maurice Wilkinson.

Young, Chester, Herbert A. Yost.

Zanetto, G. B.

REGISTERED MATTER.

Clara Paulet, Mrs. J. W. Early, Walter N. Lawrence, Franklyn Whitman, Earnest Franconi, Harry S. Sheldon, Jas. Corte, Sidney McCardy, F. A. Demarest, Ralph Bell, Frank Rowan, Genevieve Reynolds, F. F. Thompson, Laura Rea Byrth, Jeffrys Lewis.

ESSANAY FILMS

Release of Wednesday, Feb. 9

"THE PRICE OF FAME"

A chapter in the life of a great musical composer. This film story tells how Enrico Vacinni, an Italian composer, after finishing his great opera, cannot find a buyer. He endeavors to destroy the manuscript, which, however, is rescued by his wife and placed in the hands of a great impresario. Maria, Vacinni's wife, is cast off by Vacinni for supposed infidelity, and a few days later Vacinni is surprised to hear that his manuscript has been accepted and that he is now a wealthy and famous man. Maria's former lover later confesses to Vacinni that Maria was true to her husband, and after a long search Vacinni finds his wife, almost dead from starvation. He begs for forgiveness; she grants the pardon and the clouds are lifted at last. The length of the film is approximately 1,000 feet.

Releases of Saturday, Feb. 12

"WESTERN CHIVALRY"

A lively Western comedy, with some amazing horseback stunts and a pretty little love story. "Made in the West." Length, approximately, 505 feet.

"BITTER-SWEET"

A pretty little comedy-drama on the same reel with "Western Chivalry." It tells of a man and wife who have a bitter quarrel over some slight misunderstanding, which ends when the wife announces that she is going home to mother, after a division of the household goods is made. The husband agrees, and they go from room to room, setting apart the furniture, quarreling and wrangling as they go. But when they pull out the trunk containing their dead baby's things, both forget their quarrel and finally make up. The story is one that goes straight to the heart and made perfect by its matchless photography. Order from your film exchange now!

Trade Mark

Write for "The Essanay Guide," our new Bulletin. The prettiest ever! Twelve pages in two colors, profusely illustrated. It's worth seeing.

Essanay posters are made by the Essanay Company, exclusively. In four colors and very attractive. An ornament to your lobby. Ask the film exchange man.

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ESSANAY FILM MANUFACTURING CO.

435 N. Clark Street, CHICAGO, ILL.

Born

GARDNER.—A daughter to Mr. and Mrs. Laurence V. Gardner (Percita West), in Peoria, Ill., Jan. 22.

Married

FIGMAN—ROBERTSON.—Max Figman to Lolita Robertson, in Redwood, Cal., Jan. 29.

JOHNSON—KERWIN.—Agnes Johnson to William Kerwin in New York, Jan. 25.

PRYOR—CLAIRE.—Charles A. Pryor to Nell C. Claire, in Fresno, Cal., Jan. 1.

RAMBAUD—GERVILLE-REACHE.—George Rambaud to Mme. Gerville-Reache, Nov. 11.

SCHUSTER—BARKER.—John L. Schuster and Clara Barker at Delphos, Ohio, on Jan. 20.

SLOSS—MOSES.—Lew B. Sloss and Gertrude E. Moses, at Scranton, Pa., on Jan. 24.

Died

BERNSTEIN.—Sigmund Bernstein, in New York Jan. 28.

DORGAN.—Andrew Dorgan in Fairmont, W. Va., Jan. 27, aged thirty-seven years.

KENNEDY.—Sarah E. Kennedy, in Chicago, Jan. 20.

MORSE.—A. Louisa Morse, 80 years of age, in Providence, Jan. 20.

TREADWELL.—James W. Treadwell, 57 years old, in White Plains, Jan. 28.

WIGGINS.—John E. Wiggins, in Rochester, N. Y., Jan. 24, aged thirty-two years.

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

MANY PRESENTATIONS WERE SEEN IN LOCAL THEATRES LAST WEEK.

Lillian Herlein Makes Debut—Howard Kyle in Sketch—An Entertaining Animal Act—Other Offerings.

Howard Kyle and Company.

Howard Kyle, supported by Frances Stevens, presented a new playlet from the pen of Ross Burton, at the Fifth Avenue last week, taking the place of Homer Lind and company, who were obliged to close after the Tuesday matinee, owing to the sudden illness of Mr. Lind. The sketch is extremely dramatic, and tells in a striking way the story of a man and wife who are both employed in the same office, the first as the bookkeeper and the other as the stenographer. The wife has yearned for the life and breadth of city environment, and in order to provide this, with the luxuries and joys possible only to such surroundings, the pair have left their country home and joined in their labors to make a new home for themselves. They soon find, however, that the happiness of the city is a good deal of a myth, without the necessary wherewithal to provide the accessories. The scene is laid in the office where they are employed. At the rise of the curtain the wife is discovered in converse over the telephone with their employer who has been paying her marked attentions, to all of which the husband objects strenuously. A sum of $10,000 is locked in the safe by the wife shortly after, she disclosing the combination in a loud tone of voice. The husband admonishes her that the Italian janitor might some time overhear her, and then apparently the thought flashes through his mind that with this big sum of money he can give his better half the things she most longs for. He leaves her to return shortly in the disguise of the janitor, robs the safe, while the wife is out for a moment, and is caught in the act by her when she suddenly returns. A strong scene between the two ensues when she discovers his identity, and learns from him that it was all a scheme of his to force her to return to the country and a life of less disquieting anxiety. At the curtain she consents and all ends happily. Mr. Kyle played the part of the husband in his usually finished manner, being convincing and pleasing at all times. Miss Stevens gave most capable support, and read her lines with intelligence and care.

Fenton and Conrad.

A prediction of THE MIRROR made over a year ago was amply proven last week, when Marie Fenton and Con Conrad made their joint vaudeville debut at the Alhambra Theatre last week. Miss Fenton and Mr. Conrad are both "graduates" of Jesse L. Lasky's excellent practical stage school of vaudevilla. Miss Fenton was formerly with The Country Club, and later with The Pianophiends, having only recently closed with that company, and it was with this act that she scored a decided hit with her renditions of two song numbers. Mr. Conrad was also one of the Pianophiends, and his more than capable playing justifies his present apperance, and his accompaniments to Miss Fenton's songs as well as his solo selections helped the new act tremendously. The first number was Billy Dillon's "Keep Your Foot on the Soft, Soft Pedal," which Miss Fenton sings admirably. Her third song, "Flippity Flop and Away She Goes," also proved a snappy song suitable to the singer's personality and gave her the opportunity she needs to do a few walking-dance steps. In fact, more of such business would greatly help in making the act appeal more strongly as a fast moving offering. "I Would Trust My Husband Anywhere, But I Like to Stick Around," amused and was well sung, as was another song about a doctor of love. Three gowns were shown, the first being the handsomest. This was a black creation, cut decollette, long train, and lace and jet trimmings, with a big hat completing a fetching picture. The second dress of ankle length, was of a light blue color, girdle waisted, decollette, with elbow sleeves of lace. The last was similar in color, tucked from the knees, square decollette cut, with black sashes having gold appliqued figures running from the shoulders down each side to the skirt edge. A large blue hat trimmed with a black aigrett added to the effectiveness of the whole. Miss Fenton is in vaudeville to stay as long as she wishes, and if she continues to improve in her work as she has done in the past two seasons, musical comedy may then claim her as one of its favorite stars.

The Operator.

The old story of confused orders is the basis of the short sketch, The Operator, offered at the Plaza last week. The action takes place in a telegraph operator's hut in the wilds of the Nevada desert on the Southern Pacific Railroad. Tom Burns, played by Lyster Chambers, has been on duty continuously for seventy hours. Overcome by sleep he drops on the bed. The telegraph instrument clicks and clicks. His wife, Sally, the part assumed by Alice Weeks, wakes him to take the message. He does so in a half-dazed condition, and mixes the orders. After the train from the South has passed, which by the way was the most realistically sounding stage train the writer has ever heard, Sally discovers a mistake in the orders, which means a terrible wreck. The awfulness of the situation, which they are helpless to alleviate, thoroughly awakens Tom. He attempts to shoot himself, but is dissuaded by Sally, who optimistically hopes that one train may be side tracked. Her hope is realized. At 11 o'clock the South bound train is heard in the distance. The one great plan in the sketch is that the audience does not realize that Tom has confused orders, till Sally informs him of his mistake. Clearer enunciation might help to define certain situations. One good criticism of the sketch was offered by Harry Cooper, of the Empire City Quartette, who in his burlesque said in Hebrew dialect, "The train whistled, he yelled, and she screamed, and still the baby slept." Throughout the noise and confusion the baby, who was supposed to be sleeping in the cradle, did not utter a cry.

The Bullet Proof Lady.

Chevalier De Louis presented his latest novelty shooting act at the Victoria last week, under the title of The Bullet Proof Lady. The act should be a sensational one, but it is not put together rightly. There is too much talk before the final point of the act is reached, and when the Chevalier apparently does shoot through the woman and burst a glass bulb on the other side of her, the interest in the offering has been allowed to lag and an anti-climax results. At least this was evident at the Monday matinee performance. A committee of citizens and soldiery were invited upon the stage, Harry Watson, looking more like a Wall Street banker than the German he has been impersonating for so long, being in supreme evidence. The cartridges were passed among those called to vote upon the reality of the act, as was the rifle used. Then the Chevalier did some shooting at various objects, closing with the shooting through Mlle. Atra, his "star." Jack Boone made the announcements and introduced the principals. His delivery was excellent and he deserves much praise for his manner of explaining the object of the act.

Lillian Herlein.

Coming from The Rose of Algeria, Lillian Herlein made a good impression upon the Fifth Avenue playgoers last week when she made her metropolitan vaudeville debut in a single singing turn. Miss Herlein has a remarkably good soprano voice of clear calibre, wide range and good training. Her beauty adds much to her success and the four gowns and the final bathing costume shown created much comment among the women folk. Her changes were rapidly made and the gowns were elaborately beautiful, two being cut particularly low in the back. The bathing costume was a bit risque and her business of catching at the edges of the dreadfully low necked bodice might well have been omitted, although it had the apparently desired effect upon those in the gallery. Miss Herlein made a poor choice of songs, none of them being especially tuneful or of a type that would appeal to the average vaudeville audience, and it was the personality of the artist, combined with the costuming, that pulled her through rather than her material. With a new set of numbers she should meet with marked success.

Sam Stern.

In a single singing act Sam Stern made his metropolitan debut last week at the American Music Hall and won instant recognition. He followed the Middleton-Spellmeyer act, making his first appearance in a ridiculously funny Yiddish-Indian costume. He won a big laugh at the start and for a moment it appeared as if he was going to do a burlesque on the preceding act. The song going with the costume was "Solomon Cohen, Indian Chief," and it proved a winner. He then changed to Italian garb and recited a pathetically humorous offering, "My Little Juliet," who proved to be a monkey instead of a girl. "That Italian Rag" followed, with another change to a Yiddish costume coming afterwards. A very funny number, "At Rosenbaum's Scotch High-Ball," was a big laugh causer, while a parody medley closed the act with admirable effect. Mr. Stern is in line for continued success and he should prove a big favorite in his latest offering.

Young and Marks.

Zebra stripped suits may be fetching in the eyes of some performers, but the matter is open to debate. Young and Marks, a new pair of hard shoe dancers, who made their metropolitan bow at the American Music Hall last week, are evidently in favor of this sort of design. They also evidently feel that they have a "calling" for the variety stage. That would depend upon where the stage was located. In New York they will hardly pass muster for the present and before they secure further bookings hereabouts they might go through a schooling over the "small time," to the advantage of themselves and those they are endeavoring to entertain. Their dancing as exhibited at the Wednesday matinee performance was extremely amateurish and they lacked the first principles of the art of hard shoe stepping.

Apdale's Animals.

Apdale's Animals were given a first metropolitan showing at the Colonial Theatre last week, and the act was received with a far greater amount of applause and laughter than is usually the lot of such offerings, and quite deservedly so. Mr. Apdale utilizes many beasts, including bears, dogs, monkeys and a racoon, and, unlike many acts of this sort, they all worked with a certain amount of apparent enjoyment, particularly the dogs. Although none of the feats accomplished were especially sensational or different from the usual run seen upon the variety stage, each was accomplished most capably. One in particular seemed to please, when a black bear balanced himself upon a large ball and held a tiny white dog in his arms, much as a human might. Mr. Apdale carried a whip at times, but he did not use it except to assist his beasts in poising upon their hind feet.

Thurber and Madison.

Leona Thurber and Harry Madison presented a new singing and talking act in one at the Fifth Avenue last week and scored a success from the start. On a Shopping Tour is the title they have taken for their skit, which consists of a lot of patter conversation and jokes, with imitations of types of shop girls in different departments of a big store and imitations of various vaudeville performers and acts. They used a special drop showing the exterior of a large department store, with show windows and entrances. Miss Thurber wore an elaborate gown of salmon colored Liberty satin, cut in the bloomer effect, with beading appliqued to the bust and neck. She carried a large sash and muff trimmed with marabou, and a huge picture hat.

Mank's Star Trio.

Burton L. Mank was seen for the first times last week at the Colonial in his novelty vaudeville offering by James Madison, entitled Fun in a Billiard Parlor. The act serves to introduce Calvin Demarest, the world's champion billiard player, and two other noted players, Harry Klein and Albert G. Cutler. The scene is in a billiard parlor, where Mr. Mank is discovered in the role of a colored porter, in which part he furnished the comedy element. Mr. Cutler introduced the other players and each in turn gave a series of difficult shots, all of which held the interest of the audience and proved quite entertaining. The act is too long in its present form, however, and the opening part should be cut down considerably.

Marabini.

As a novelty, the ice sculpturing of the Great Marabini as presented for the first times in this city at the Fifth Avenue last week is entertaining and interesting. He uses a special stage setting in four, with a picture of the Arctic zone. On a table in the centre he places a huge cake of ice and with a sculptor's chisel carves out his models. On Tuesday afternoon he carved three ice statues, all being artistically done and making an effective relief when placed in a sort of framed alcove, with lights showing through them. In the opening position he scored a fair sized hit.

Jones and Deely.

George W. Jones and Ben N. Deely, who only recently joined in vaudeville partnership, made their metropolitan bow at the Victoria in a skit in one called Hotel St. Reckless. Mr. Jones did a straight comedy part as a head bellhop, while Mr. Deely played a broad comedy role as a new boy. A curtained elevator door in the special hotel scene drop added much to the fun-making, especially a floor indicating dial which spun around with frightful rapidity each time the elevator door was shut and reopened. The dialogue was very amusing, while two songs sung at the finish won for them a very big hand. A dummy negro bell-boy seated on a settee also added to the fun.

Frank Rogers.

The muchly heralded colored ventriloquist, Frank Rogers, came to town last week and more than won the sceptics at the Victoria. He used two dummies—a red-head white boy and a black "pick." The dialogue between the pair was amusing and pointed, while the method of delivery by Mr. Rogers was praiseworthy in every detail. His voice contrast compared favorably with the talents of other similar artists and the Monday afternoon "show me" crowd voted him a success.

Lillian and Patricia.

Two banjoists of the fair sex, calling themselves Lillian and Patricia, made their first appearances at the Victoria last week. They had the opening position and scored a fair sized hit. Their selections included "My Dream of the U. S. A.," "Glow Worm," with variations in tempo, and a grand opera number.

The Two Roses.

Two girl musicians, one a 'cellist and the other a violinist, calling themselves the Two Roses, made their premier appearances in town last week at the American Music Hall. Their selections were of the classic order and were well liked.

Hall and Earl.

In a comedy acrobatic tumbling act Hall and Earl were seen for the first times in New York last week, making their appearances at the American Music Hall. The work of the comedian, in tramp make-up, was somewhat out of the ordinary, and he won many good rounds of applause. The act ran about eight minutes.

Paul's Juggling Girls.

At the American Music Hall last week Paul's Six Juggling Girls made their metropolitan debut, meeting with every success. Their work was snappy and in good form and included the juggling of tennis rackets and Indian clubs. They wore tasteful white dresses of knee length.

J. FRED LEES BURIED.

The remains of J. Fred Lees, the vaudeville manager of the Colonial Theatre, Lawrence, Mass., who died in New York on Jan. 19, were interred at that city on Jan. 22. The body was brought to Lawrence on Jan. 21, accompanied by Frank Jones, of the United Booking Offices. The funeral took place at local undertaking rooms, the services being held at 11 a.m. They were very largely attended. Services were conducted by the Lawrence Lodge of Elks, assisted by members from Fall River Lodge. A quartette, comprising H. Nelson O. Terry, Frank L. Andrews, John F. Sullivan, and H. H. Hewitt, rendered "Gathering Home" and "Abide With Me." Interment took place in the North Burial Ground, and at the grave the Lawrence Elks conducted their ritual. The floral offerings were many and very beautiful. Among those present were Stage Directors W. A. Dillon and Fred Wolf, Managers C. E. Cook and Walter Bigelow.

ALFRED LATELL GOING ABROAD.

Alfred Latell, the well known and capable animal impersonator, will sail for Europe early next month to begin his engagement at the Olympia Theatre, Paris, on March 1. Mr. Latell was signed for the big annual Parisian Revue, by H. B. Mavinelli, he having the distinction of being the first American pantomimist and animal actor engaged for such a production in the French capital.

Last year Mr. Latell played for sixteen weeks in London and the provinces over the Moss-Stoll tour, part of the time being seen at the London Coliseum. This season he has been with Eddie Foy in Mr. Hamlet of Broadway, playing the part of the St. Bernard dog. He closed with that company in St. Louis on Jan. 22.

During the Paris engagement Mr. Latell will present a repertoire of animal impersonations, carrying with him a large wardrobe of animal suits and costumes.

WILLA HOLT WAKEFIELD RETURNS.

Willa Holt Wakefield returned from her Central American trip last week, having also stopped off at Bermuda for a brief rest. She reopens her Morris time at Kansas City this week, it is reported.

PENCILED PATTER.

Fool every one you can, but don't try to fool yourself.

Fred Fischer played the American Music Hall, Boston, last week. The town was full of one-sheets announcing (in large type) R. A. Roberts (the headliner) in his one-act protean drama, Dick Turpin (the latter also in large type). Fischer looked at one of the posters and said, "Dick Turpin, is he on the bill, too? What does he do?" Fred thought he was some one doing a single act.

If you think you're a good comedian play Albany. Ben Ross, with the Columbia Burlesquers accomplished the almost impossible feat of making 'em laugh last week, and the house manager asked him for his picture to hang in the lobby.

It seems funny nowadays to read the daily papers all through and not find a word about Old Doctor Cook.

We hate to talk about ourselves, but we have to point to Joe Wood's announcements and new offices, place our fingers in the buttonholes of our fancy waistcoat and boastingly say "We told you so."

Now that the "regulars" are no longer welcome at Hammerstein's unless they "come across," the New York Roof can expect some patronage.

Alf T. Wilton never says much but just goes along and books acts as though it was as easy as breathing. Jolly, Wild and company, the Meredith Sisters, the Flying Wards, and John P. Wade and company are a few of the acts he directs, and he says they always know where they're going "next week."

If these song-writers keep going so big in vaudeville the schools that are supposed to make actors out of insurance agents, stenographers, plumbers, etc., will have for their first lesson "the art of writing popular songs." After putting over a hit or two it's easy (but put the hit over first, easily said, but——??)

King Edward refuses to recognize some member of the royal court because she went into vaudeville with a new fangled Salome dance. That kind of surprises us. We always thought Ed was a good fellow and wouldn't mind a little thing like that. It's funny, in England they keep you out of court for "Saloming," and over here they bring you to court for the same reason.

One of those free pass fiends on some pretext or other got in to see Bert Williams, who is starring in Mr. Lode of Koal, and in the course of conversation informed the comedian that he "would like very much to see the show," as it was "some time since he had the pleasure of seeing Mr. Williams," etc. Bert said, "So you'd like to see the show?" The pass grabber brightened up and said, "Yes, sir, I'd like to, very much." Williams said, "Well, when you come bring four or five friends, for I certainly like to see that money coming in the box-office."

Andy Rice is playing the Fifth Avenue this week, a return date. He played Hammerstein's twice in two months this season. That's kind of going some for a single man, is it not? Andy sings parodies of his own writing, and he is "some" parody writer. He even makes the orchestra leaders laugh, so they must be funny.

All kinds of rag-time songs are being published at present. They have "The Yiddisher Rag," "The Irish Rag," "The Italian Rag," and "That Spanish-American Rag." Well, gentlemen, what's the matter with Sweden, Germany, England, Denmark, France, or the Sandwich Islands? Grab a country and write a "rag," there's only a few more left.

A Police Court judge took Jules Ruby's word as a bond in preference to Loney Haskell's overcoat. Loney is sorry the fact became known that he wanted to act as a bondsman. Maybe he's afraid John D. Rockefeller will be bothering him to buy oil stock.

Loney Haskell tells a good one he heard at a vaudeville performance recently. A man and a girl were seated in front of him. They had greatly enjoyed the piano playing of a certain musician, and during the intermission were discussing his good and bad points. The man remarked that he showed exceptional "technique." The girl failed to agree. "He did nothing of the sort!" she declared with vehemence. "He wore a beard!"

Recalling Abraham Lincoln's famous remark about fooling the people, a local theatrical paper made the following remark last week: "You can fool dramatic managers part of the time and circus managers some of the time, but it is hard to fool vaudeville managers at any time." It is not necessary! They fool themselves!

They are putting vaudeville acts in the restaurants out West. It must be funny to a fellow who is trying hard to eat a tough chicken while some ballad singer is warbling, "Don't Forget Your Mother When She's Old."

"Does the theatre need a censor?" asks James Metcalfe. We aren't sure about the censor, but it needs an audience.

THOMAS J. GRAY.

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"STUART"

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Direction M. S. BENTHAM United Time

Frank Fogarty

"The Dublin Minstrel"

Booked solid until August, 1910

FIFTH AVENUE THEATRE.

Merrill and Otto Score Heavily—Homer Lind Plays Well Despite a Serious Illness.

It was an exceptionally long bill which greeted the Fifth Avenue patrons last week, due largely to the fact that Anna Eva Fay's act was divided into two parts, each being of sufficient duration to make a complete act in itself. Members of this Fay family have played around New York for many seasons, and the accomplishments of this particular daughter-in-law of the original Mrs. Fay are practically a repetition of the feats of the deceased exponent of mystic magic and stage thought transference. The first part of the act, second on the bill, consisted of the usual cabinet tricks, while the second half, fourth on the bill, was given up to the answering of queries put by the curious ones out front. When Mrs. Fay announced to the "Doctor" that she was "so tired," she arose in her weirdly dramatic manner and swept majestically behind the scenes. There is some good entertainment in the act, and Mrs. Fay proves herself a past master in the art of mystifying a modern vaudeville audience. She might, however, eliminate many of her remarks, which, though intended or not, were insulting to her questioners, to say the least. Marabini opened (New Acts). Lillian Herlein had the third position (New Acts). Lois Merrill and Frank Otto scored the applause hit of the bill and their new quite taking skit, After the Shower, served as a most entertaining bit of nonsense. The act has improved vastly since it was first shown at this theatre several months ago, and the pair work together much more pleasingly. Miss Merrill was especially delightful in her naive and delicate comedy, and Mr. Otto sang "This Is No Place for a Minister's Son," and joined Miss Merrill in a rendition of "Charlie Brown," both numbers being received favorably. Their dance at the finish served to bring them out for repeated bows. Homer Lind and company were seen in Gustave Weinberg's musical dramatic playlet, The Opera Singer, and despite the illness of Mr. Lind, who was forced to leave the bill after the Tuesday afternoon's performance, the act was one of the most wholesomely entertaining offerings of the bill. Mr. Lind could not sing in his usual fine voice, but he won several rounds of applause nevertheless. Both the young lady, who first plays the violin in the orchestra pit throughout the preceding acts, and who later appears upon the stage, and the man, who enacts the role of the property man, deserve a mention upon the programme. Other offerings included Leona Thurber and Harry Madison (New Acts), the Three Leightons, and the Four Holloways, all of whom pleased.

STAIR-HAVLIN DEAL OFF.

The arrangement announced in THE MIRROR last week, whereby Stair and Havlin were to lease several of their theatres to a new corporation being formed by W. C. Bettis, of Cleveland, Ohio, is now declared to be off. The Bettis corporation, according to the latest information, failed to "make good" the financial demands of the popular priced circuit managers, and the optional time on the houses as a consequence expired. Possibly later, however, many of these theatres will be turned over to vaudeville, where the regular theatrical season is at an end.

HOMER LIND SICK.

Homer Lind, the grand opera singer and actor, who has been touring the Orpheum and U. B. O. circuits in his operetta, The Opera Singer, was stricken with acute inflammatory rheumatism and grippe at the Tuesday matinee last week and was unable to go on the rest of the week. Mr. Lind was removed to his hotel in a cab and was unable to leave his bed until Saturday afternoon. He is now recuperating rapidly and hopes to renew his tour shortly. His place in the bill was taken by Howard Kyle and company.

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VAUDEVILLE AUTHOR

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MAORI VILLAGE PLANNED.

The Messrs. Shubert announce that they will establish a Maori Village, either at the Polo Grounds or one of the uptown amusement parks at the conclusion of their present contract with the tribe of Arawa Maoris from New Zealand, who are now appearing as one of the features at the New York Hippodrome. The Maoris, with their Chief Kiwi, will give their Haka dances, and the women of the tribe will present the Canoe and Poi dances, as well as giving an exhibition of native weaving and mat making. It is planned to have the village lighted by electricity at night, and beside the war hakas now being given at the Hippodrome, the Maoris will produce for the first time a number of their special dances.

METROPOLITAN EXCHANGE DISSOLVES.

The Metropolitan Vaudeville Exchange, of which Joe Wood was the former manager, working in conjunction with the United Booking Offices in the Long Acre Building, filed papers of dissolution with the Secretary of State at Albany on Last Monday, Jan. 24. The certificate was signed by the United Booking Offices as holders of a half interest in the capital stock of the concern; Pat Casey, Daniel J. Casey, and Joe Wood.

VAUDEVILLE.

Slang Acts May Come, and Slang Acts May Go, But

BERT LESLIE

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PLAYING MORRIS TIME

LOTTIE WILLIAMS

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"ON STONY GROUND"

JANET PRIEST

THE DIMINUTIVE FUN-MAKER

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TOP O' THE WORLD

ALHAMBRA THEATRE.

Fannie Ward, The Leading Lady and Stuart Barnes Head an Exceptionally Strong Bill.

It was a capacity audience that filled the Alhambra last Friday night when THE MIRROR'S critic was present, and, thanks to the ever watchful selections of offerings by Percy G. Williams, it was a most entertaining bill from start to finish. Fannie Ward was the headliner, with Stuart Barnes and B. A. Rolfe's The Leading Lady, holding the middle and bottom positions of honor on the billing. Miss Ward has cut her playlet, Van Allen's Wife, and the change made a vast improvement in the sketch. Instead of opening with Van Allen's mother upon the scene, as formerly, and then lowering the curtain to mark the close of one day, and to rise again and show Muriel Van Allen seated before the fireplace the morning after the tragedy, the playlet now begins with the last episode and the story is told much more rapidly, and it is less confusing to follow. Miss Ward and her supporting players acquitted themselves admirably, except that the star at one or two moments seemed to slightly lose control of her voice. The drama made a decided impression on the Harlemites, who applauded Miss Ward most enthusiastically. The Leading Lady also played much more smoothly than heretofore and only one or two changes were noticed in this latest production of Mr. Rolfe's. The hotel proprietor is not brought upon the scene at all, but a bell hop brings on a note and the telephone business follows, a decided improvement on the old way. Marguerite Haney again scored a little triumph and, despite the fact that vocally she is somewhat weak, her exuberantly vivacious personality and exceeding good looks brought her into close touch with her audience. Ralph Lynn more than repeated his hit in the part of the Earl; in fact he was funnier than during the first presentations of the act, and showed much improvement in his work. Stuart Barnes returned to the local stage after several weeks' absence and was welcomed with a goodly round of applause. He rendered two new songs, the first a recitative kind of number always most suitable to him, had to do with the exploits of the famous Nick Carter, and it proved excruciatingly funny. "Yes, She Did," followed this, and then Mr. Barnes swung into his ever happy monologue anent the marital joys and woes of we modern apostles of contentment, reverting to many up-to-date themes and topics, including Dr. Cook, the aviation craze and the recent shirtwaist makers' strike. The second new number closed the act, it being called "Woman Gets the Best of It," and was another appropriate song for Mr. Barnes. He was recalled and a last verse of the latter song was sung and some more apt remarks left the audience in fine good humor. The Six American dancers had the fourth position. Few dancing acts deserve the praise this one does, and few are as capably carried out in a distinctly novel way. The picturesque costuming, the especially good dance steps and the handsome salmon plush drop, all tended to make the act one of the big hits of the bill. That no singing is indulged in is a fact worthy of note. Other acts were Jetter and Rogers, who opened and scored again with their skating; Marie Fenton and Con Conrad (New Acts); Tom Edwards, the English ventriloquist, who proved a big success; the Village Choir, and Spissell Brothers and company, who closed the entertainment most capably.

AMERICAN MUSIC HALL.

Ma Goose Plays Third Week Here—Four New Presentations Given First Showing.

A very large audience enjoyed the Wednesday matinee performance at the American last week, when THE MIRROR'S critic was present, and nearly every act on the bill proved entertaining. Beatrice McKenzie and Walter Shannon were big favorites, and James Horan's comedy playlet, More Ways Than One, proved more entertaining than ever before. In fact, the sketch has been greatly improved since it was last seen in town, and as a consequence both Miss McKenzie and Mr. Shannon did far better work than before. Their singing was greatly enjoyed and William Brummell played the part of Jhoen very capably. Charles B. Middleton, Leora Spellmeyer and company also won favor in their sketch, A Texas Wooing, and the act was heavily applauded. Ma Goose had its third week here. James J. Corbett repeated his success in his monologue and was one of the prime favorites on the bill. Sam Stern, Young and Marks, Hall and Earl, and Paul's Juggling Girls were seen for the first times hereabouts in new offerings and are reviewed under New Acts. Nellie Wallace frolicked through her character songs and eccentric dances and sang one new song which won favor. Gertie La Clair and her Picks followed the intermission and danced themselves into favor, as they always do.

SPECULATOR WAR RESUMED.

The war on theatre ticket speculators in New York was again begun last week, when William Morris, Inc., through Edward Bloom, general manager, and Al. Davis, assistant general manager, took the situation in hand at the American Music Hall. Mr. Davis stationed himself in the front of the theatre and notified all prospective purchasers of tickets from speculators that all tickets so purchased would be refused at the door. In a short time the crowd of "hold-ups" who have been infesting the sidewalks in front of the theatre all season were driven away and none have been apparent since. Mr. Davis had one speculator arrested for disorderly conduct.

On last Tuesday the Board of Aldermen again took up the matter of theatre ticket speculation, and Alderman Schloss introduced a bill making it a misdemeanor to sell theatre tickets outside of a regular theatre box-office. The matter was laid before the Law Committee, which also has a similar resolution before it which was introduced by Alderman Becker.

CARRIE NATION SUES FOX.

Carrie Nation, the prohibition enthusiast and lecturer on temperance, is suing the Fox Amusement Company for an alleged breach of contract. Mrs. Nation states that she was engaged by the Fox Amusement Company to play two weeks at the Gotham and Dewey theatres, a week at each house. She says she played three weeks and has received payment for only one week's work, and is now bringing suit for $666.66, the amount of salary alleged to be due her. The Fox Amusement Company, so Mrs. Nation states, have offered her $400 in settlement of her claim. J. Arthur Hilton is her attorney.

COLONIAL THEATRE.

Adelaide Returns to Town and Scores a Big Hit—Two New Acts Please.

Of the nine acts Percy G. Williams offered his Colonial patrons last week there was not a displeasing one on the list. Lottie Williams and company offered the dramatic act of the bill, and On Stony Ground served admirably to entertain and interest those who desired a combination of pathos and comedy in playlet form. Adelaide, assisted by Johnny J. Hughes and four girls, gave added pleasure to the evening's entertainment, and on Monday night she was called out for many well deserved bows. In her dancing Adelaide has improved remarkably during the past year, and her recent tour over the Orpheum Circuit seems to have accomplished wonders for her. She is vastly more graceful than heretofore and her series of toe and soft shoe dances showed a brilliant conception of her art and much originality as to combinations of steps. Her singing, however, might be omitted, as, like most good dancers, she is not possessed of a voice of sufficient calibre to pass muster and the contrast between the fine work on the one hand (or we might say feet) and the rather indifferent vocalizing was all too great. Mr. Hughes, evidently a newcomer to the vaudeville stage, won his audience with his first eccentric character dance and his subsequent work held him in the same high esteem. Why not go out as a team and omit the girls? They do not add particularly to the act and are almost "excess baggage." Herbert Clifton made his first appearance here and he, too, won friends from the start. His high soprano voice was fully appreciated, and in his peculiar costuming and make-up he made a striking contrast with the usual run of such male singers. The Trombettas, in eighth position, made their first reappearance in the city in a long time and not only held the audience remarkably well but succeeded in winning an almost constant round of applause. Their unique method of singing and the imitations of the man were hugely enjoyed. Dr. Herman presented his electrical novelty act for the first times here and as a decided laugh producer it was certainly a big winner. He opens the act in an excellent way, and at the rise of the curtain he has the attention of the house from the start. A few of his men somewhat overdid their antics and made their contortions appear to be due to the art of the actor rather than to the shock of an electrical current. Mank's Star Trio had the closing position (New Acts). Others included Apdale's Animals, the openers (New Acts); Hawthorne and Burt, in their Jew and straight comedy talking act, which won a fair amount of applause, and Bert Levy, who scored his usual big hit.

VICTORIA THEATRE.

Murphy and Nichols Were the Laughing Hit Here, and Four New Acts Prove Entertaining.

"Willie" Hammerstein showed four new acts last week, these including Lillian and Patricia, banjoists; Frank Rogers, colored ventriloquist; Jones and Deely, talking comedy skit, and The Bullet Proof Lady, all of which are reviewed under New Acts. Will H. Murphy, Blanche Nichols and company scored the heaviest laughing hit of the bill in their ever amusing skit, The School of Acting. Ray Cox was welcomed with a goodly hand on Monday afternoon and gave in return her version of "I'm Not That Kind of a Girl," and her other songs and "impressions," which are pleasingly familiar to all. Circumstantial Evidence, with an almost entirely new cast, held the intense interest. John J. Doyle as Mr. Curtiss, while a bit unrestrained at times, nevertheless showed an intelligent appreciation of the role and was awarded a generous round of applause. Robert Thayer played the part of the foreman too roughly and his voice was crudely harsh and racking. Gus Edwards sang his list of songs and held the center of the stage for his complete allotment of time. Looey Haskell, the "right bower and champion filler-in" of this house, was in evidence out front. His ably assisted Gus Edwards in the latter's rendition of "Vas Iss Los Mit Louie?" and vocally outclassed the entire audience, orchestra, and Gus and Leo, with his reply: "Louie is verieht! Better take Looey around with you, Gus!" Al. Joison sang and talked himself into further popularity and succeeded in scoring one of the big hits of the bill.

AT THE PLAZA.

A Good Bill Pleases Large Houses—The Operator Scores—Hardeen Escapes.

Nine good acts composed the bill at the Plaza and received their due applause. Tambo and Tambo did some clever work in spinning tambourines. Brown and Navarro, who were at the American the week before, repeated their successful singing and dancing act, their Chinese characters scoring heavily. Leroy and Clayton pleased in George M. Cohan's farce, Horan of the Hanson. Joseph Sheehan, formerly a tenor with Henry W. Savage's English Grand Opera company, rendered a number of old songs, of which "The Wearing of the Green" and "Believe Me if All Those Endearing Young Charms" found the greatest favor. The Svengali Trio continued their success in their mystery act. In acrobatic dancing the Reid Sisters gave a whirlwind performance, which the audience enjoyed. Following them came The Operator (New Acts); Harry Cooper, comedian of the Empire City Quartette, found much material for burlesque in the acts which preceded him. As a result the quartette made a pronounced hit. Hardeen, brother of Houdini, and like him billed as the "Handcuff King and Marvelous Jail Breaker," was trapped in a crazy crib by two militiamen, who had sent him a challenge. He escaped in a few minutes. This was done in full view of the audience. He also repeated his air-tight tank performance.

MURDOCH AGAIN IN VAUDEVILLE?

It is rumored that John J. Murdoch, the Western vaudeville magnate, who lately sold his interests in the W. V. A. to the Orpheum interests, is to come to New York and take charge of the small time bookings of the U. B. O., making his headquarters in the Long Acre Building. Recently he has been interested in the motion picture business.

KEITH GOES SOUTH FOR REST.

B. F. Keith arrived in Norfolk, Va., on Sunday, Jan. 23, by rail. His steam yacht, *The Courier*, met him there, and he is now believed to be on his way to Bermuda on the boat for a few weeks rest.

VAUDEVILLE. VAUDEVILLE.

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Box 13, Times Square Station, New York.

AMONG AGENTS AND PRODUCERS.

Richard Pitrot, the European-American vaudeville agent, who is now abroad in search of new acts, is at present in Moravia. He will also visit Denmark, Sweden, Italy, Spain, Holland, Belgium, France, and England. Mr. Pitrot intends to establish a regular Berlin office for the Pantages' circuit.

Joe Tinker appeared in a new playlet by Charles S. Adelman at the Majestic, Chicago, last week. Mr. Adelman is from Chicago, and one of the writers of the musical comedy, The Yankee Regent. If is the best vehicle Mr. Tinker has had and he got on very well in it, so well that the act has been booked for many weeks.

George Berry, formerly stage director at the People's, Chicago, and other theatres, is in vaudeville with his new farce, Buttinsky in Politics.

Violet Allen produced a new sketch entitled Keeping an Appointment at the Fifth Avenue Theatre last Sunday, Jan. 30.

Ann Crewe presented her sketch, My Lady Raffles, at the Fifth Avenue last Sunday night, Jan. 30. As the title implies, the playlet is a "burglar" skit and is of a melodramatic order. From reports received the act scored a goodly sized hit.

Kittie Darrell, the English singer, made her American vaudeville debut at the Colonial Theatre on last Sunday, Jan. 30.

Winton and Lawrence are rehearsing a new act, entitled A Pair of Kids, which will play the big time the first part of February.

Lovenia Dell Neel, who recently arrived in this country from Santa Mesi Heights, Manila, will appear with her own company, under the management of H. D. Hadlock, in a vaudeville offering.

Messrs. Le Roy and Weston have had a song written for them, entitled "O, You Jossey." The song was written by Irving Spellman. The team will open in Providence on Feb. 7, making a tour of the East for fourteen weeks.

Virginia Hennings, appearing in vaudeville, will shortly be seen in a new act in which she will impersonate Harry Lauder, Alice Lloyd and other well-known celebrities. Al. White is arranging the musical numbers for the act.

Thomas Broadhurst is engaged in writing an operatic sketch as a vehicle to introduce into vaudeville the European operatic and concert artists Marie D'Avril and Franz Marshalsky, who are to arrive in New York from Paris early in February.

Anabelle Whitford will have her opening at Shea's, Buffalo, shortly, where she will present a new vaudeville offering in three scenes.

M. S. Bentham is arranging for the presentation of Selma Herman in a vaudeville version of St. Elmo, with a supporting company of five people.

Daisy Harcourt returned to New York from England last week and played her first return engagement at the New Columbia Theatre, where she made a big hit with a new repertoire of songs. Joseph Rhea also booked another week at the same house beginning Feb. 21, when Scribner's Oh, You Woman company will be the burlesque attraction.

John L. Flatow and Carrie Dunn closed with Al. H. Wood's The Circus Girl company at Washington, D. C., last Saturday night. They will return to vaudeville, presenting a new act, it is said.

Max Hart has booked the O'Neal Brothers and Wolmsley for a tour of the Orpheum Circuit.

William Pruette, Cheridah Simpson and a supporting vaudeville company are scheduled to produce a new operetta at Wilmington, Del., next week.

The Louis Hallett Company has succeeded the Swayne Agency in the Knickerbocker Building. Robert Prowell and J. A. Curties are now members of the firm. Mr. Hallett will devote much of his time to the booking and producing of vaudeville acts, while the other members of the firm will attend to the general theatrical agency business.

B. A. Myers is still considerably "under the weather." He returned to town from Atlantic City a week ago yesterday (Jan. 24) and left the following day for the Adirondacks, where he hopes to regain his health. Charles Wilshin is looking after his agency business while he is away.

Nellie McCoy, who is being booked by M. S. Bentham, will probably have her first showing at the Victoria.

Edith Muir, Herbert Bartlett and company arrived in New York from England recently to offer a new vaudeville sketch.

Bert Cooper has settled his claim for commissions against Valeska Suratt at half of the amount alleged to have been due him.

The Casey office has booked the Phinneys in their swimming act over the Orpheum Circuit.

Jules Ruby has again moved his offices in the Long Acre Building. He is now sharing the rooms of Joe Paige Smith and Reed Albee on the fifth floor.

Nellie Eltinge and William Keogh have produced a new sketch called Twenty-three on the Red.

Fern and Mack have just returned from the Coast with a brand new act constructed along the lines of their familiar college boys' travesties which have won them so much success in the past. They played the Lincoln Square Theatre last week.

Harry M. Morse has entered the vaudeville field with a new single act. He is best known for his minstrel work.

T. Daniel Frawley is scheduled to produce a new vaudeville playlet at Mt. Vernon, N. Y., the week of Feb. 7.

Jesie Jacobs has booked The Eagle and the Girl for a six weeks' engagement at the Alhambra, London.

Lyan Pratt and company, including William Stuart and Frank Russell, played an emergency engagement with The Blue Danube at the Orpheum, Yonkers, N. Y., and the Bijou, Mount Vernon, last week. They filled the vacancy made by Jack Gardner, whose new act was not ready to open.

Leo Donnelly, a former newspaper man of New York and Philadelphia, will make his debut as a monologist shortly. He is under the direction of Max Hart.

Helena Frederick underwent an operation for appendicitis last week. Upon her recovery she will begin rehearsals of a one-act musical playlet, which she will present in vaudeville.

Jhas. S. Adelman of the Chicago Inter-Ocean, Author of "The Yankee Regent," "Bululand" and "A Great Catch." Great cast in which Joe Tinker, the great ball player, is starring.

LEAVENTRITT OFF FOR EUROPE.

George M. Leaventritt, attorney for William Morris, Inc., sailed for England on the steamship *Oceanic* last Saturday, Jan. 29, going abroad in the interests of the Morris Circuit, it is believed.

AGENTS AND PRODUCERS

BENTHAM, M. S. Long Acre Bldg., N. Y.
GORDON & SOLOMON Suite 403-4, Gaiety Theatre, B'way and 46th St.
HART, JOSEPH New York Theatre Building New York
KELLER, EDW. S. Long Acre Bldg., N. Y.
LASKY, JESSE L. Hudson Theatre, New York
LOVENBERG, CHAS. Keith's Theatre Providence, R. I.
MASAUD, WM., Room 808 Long Acre Bldg., New York.
MASON, JACK (Producer) Hotel Flanders, N. Y.
NAGELY & BENNETT Box 13, Times Square Station, New York
PERKINS and YORK 1483 Broadway, N. Y. Room 434
ROLFE, B. A. 401 Long Acre Bldg., N. Y
The W. W. STINER CO. Managers & Producers 312 Long Acre Bldg.
FRANK COOMBS & MURIEL STONE
The Last of the Troupe
V. C. O. ALBERT SUTHERLAND, Agent
ED GRAY
V. C. O. "THE TALL TALE TELLER"
UNA CLAYTON
Orpheum, Los Angeles, Cal., Feb. 7-20.
BERNYCE CHILDS
VAUDEVILLE Address Mirror
HILARION CEBALLOS ROSALIA
PHANTASTIC PHANTOMS
In Vaudeville

NEW VAUDEVILLE THEATRES.

Large and Small Houses Building in Many Cities and Towns.

A new Proctor Theatre is reported as a possibility at Albany, N. Y.

Mr. Tally and his backers are soon to commence the erection of a seven-story theatre and office building adjoining the Majestic Theatre at Los Angeles, Cal. Mr. Tally has been for years one of the leading moving picture managers of that city and his ultimate success has driven him to this stupendous advancement.

The Globe Theatre opened its doors on Jan. 2 as a new vaudeville house at Kansas City, Mo. Two new vaudeville theatres are a reported possibility at Peoria, Ill., for next season. One, it is said, may be built by New York capital and another by Chicago interests.

On Tuesday, March 1, several buildings fronting on Penn Street, Reading, Pa., the main thoroughfare of that city, will be demolished to permit the erection of a four-story fireproof vaudeville theatre, for which plans and specifications have already been prepared. The playhouse is to be modern in every detail, and will have a total frontage of 41.5 feet and a depth of 170 feet. It is to cost approximately $30,000. High class vaudeville will be presented, as the management will become identified with a good circuit.

A building on Euclid Avenue close to the Square, and in the next block to the Euclid Avenue Opera House, Cleveland, O., has been leased for a vaudeville theatre and will play attractions furnished through William Morris.

Morris Meyerfeld, president of the Orpheum Circuit Company, has secured a plot of ground at Sixth Street and Broadway, Los Angeles, Cal., and will shortly begin the erection of a new Orpheum Theatre on the spot. He has secured a fifty-year lease of the ground. The house will cost about $350,000, will seat 2,500, and is scheduled to be ready for opening by Sept. 1 next.

It is whispered about that the People's Vaudeville Company have secured a plot of ground on West 125th Street and that they will build a large vaudeville theatre thereon. The location of the plot was not announced nor would Joseph Schenck, manager of the company, make any statement regarding the matter. The People's Vaudeville Company is believed to have sold its Grand Street theatre to the Automatic Vaudeville Company and, it is said, that it may take over the Harlem Casino, a restaurant located at 124th Street and Seventh Avenue and turn it into a vaudeville and picture theatre.

G. Brown has opened a new theatre at Atlanta, Ga.

A new vaudeville theatre opened in Ashland, Ky., Jan. 12, booked by Floyd Lewis, of Portsmouth, O.

Work on the new vaudeville theatre at Hot Springs, Ark., is progressing nicely and the management expects to open early in April.

The Norka is a new theatre to open at Akron, O., on Jan. 11.

A new theatre has been opened at Lambertville, N. J.

The Majestic is a new house in course of construction at Paterson, N. J.

The Rose Theatre, Everett, Wash., which has been in course of construction for the past several months by the Rose Theatre Company, was upon Jan. 3 formally opened to the public. The building occupies a site 50 x 120 feet, situated on a prominent street, and is constructed of brick and concrete, with a seating capacity of 1200, costing in the aggregate about $40,000. The building is modern throughout, beautifully decorated and equipped with all the necessary conveniences, including a ladies' retiring room. The bookings are secured from Pantages' Circuit and the opening bill was as follows: Mast, the Invincible; Tegge and Daniels, Jeniffer and George, Gulliver's Lilliputians, the Stanleys.

It is stated that a new vaudeville house may shortly be built in Baltimore at West Fayette Street, opposite Ford's Opera House. Lewis Ring, a real estate operator, is reported to have stated that he controlled the site and that he knew nothing of any such plan.

News comes from Scranton, Pa., that B. H. Blumberg, of this city, is to erect a new vaudeville house in the latter town, to be located in the Arcade Building. The new house will have a seating capacity of five hundred. During the Summer months a stock company will be presented in the theatre, while a roof garden will be constructed, where variety attractions will be offered. Fred C. Hand is to be the local manager.

Burlington, Iowa, is to have a new vaudeville theatre. J. M. Root, manager of the Garrick Theatre in that city, has acquired an option on a piece of property in that place and will soon begin building an up-to-date vaudeville house.

The old Buffalo Savings Bank Building located at Broadway and Washington Street, Buffalo, N. Y., is to be turned into a vaudeville house, it is reported. H. J. Brock, Mitchell H. Mark, and Frederick Ullman, of that city, have leased the property for a period of five years with a renewal agreement of five years more, and will at once begin remodeling the building at a cost of $50,000, and will devote it to popular priced vaudeville. Up to about two years ago this property was used as a museum, conducted by Drs. Linn and Stevens. When alterations are completed the house will seat about 1,000.

Monday, Jan. 24, was the date set for the opening of the new Casino Theatre, Washington, D. C. The house is promoted and financed by the Mayer Amusement Company, which is composed of Washington business men. It is located on F Street, near Seventh. A. C. Mayer is the president and general manager, while the following comprise the Board of Directors: Benjamin Held, H. H. McCormick, J. I. Peyser, Louis Freirick, Max Oppenheimer, Isaac Heidenheimer, Jacques Heidenheimer, Milton Strausberger (counsel for the corporation), and A. C. Mayer. Work on the new building has been going on night and day for some time past. There are eight boxes, a roomy balcony, and the theatre is of fireproof construction throughout. There are retiring rooms for both ladies and gentlemen. Eight vaudeville acts are offered, running continuously on the old Keith plan from 11 A.M. daily until 11 P.M.

Hurtig and Seamon, it is reported, have completed plans for a new theatre in the Bronx. The house will have a seating capacity of about 2,000, and will be ready in the early Fall. The firm has also signed a lease for a new house in Chicago, to be known as Hurtig and Seamon's Music Hall. It will be near the site of the old Chicago Music Hall, formerly controlled by this firm, and about which there was much litigation until the building was destroyed by fire. The Chicago house will be added to their circuit about Sept. 1.

Arrangements are nearly completed for the erection of an airdome in Weatherford, Tex., by the Band Boys. They expect to alternate weeks with motion pictures and vaudeville and stock companies, with one night in each week given to a band concert.

Charles P. Gilmore, owner of Orpheum Theatre, Oswego, N. Y., and interested in several theatres throughout that part of the State, holds a sixty-day option, which will expire on March 1, for the Vulcan Iron Works property in West Second Street. Mr. Gilmore notified D. P. Page, agent for the Vulcan Iron Works Company, that he will execute a lease for a long period, lease commencing March 1, and take possession of the property. A prominent architect is drawing the plans, and specifications will be offered local builders for their consideration in the very near future. The name selected for this new theatre is the "Hippodrome," with a capacity of 825. A special feature of the entire building is that it will be absolutely fireproof, even the floors will be cement. It is the intention of the management to give high-class vaudeville, and make this the permanent vaudeville theatre for the future.

The New Gem Theatre, Berlin, N. H., which has been in course of construction for many weeks past, was scheduled to open on Monday, Jan. 31. The building is of brick, with an ornamental steel front, and covers the entire lot, which measures 42 x 100 feet. It has a seating capacity of 700, all upon one floor. The interior of the theatre, which is heated by steam, is finished in ornamental pressed steel. The theatre will be managed by D. H. Campbell for the Gem Theatre Company, who are the proprietors. Vaudeville will be supplied by the United Booking Offices.

The New Elite Theatre at Meridian, Miss., opened Thursday, Jan. 27. Captain W. D. Ament is the manager. High class vaudeville is being offered.

MORRIS LOSES K. C. HOUSE.

The Orpheum people stole a march on the William Morris Company at Kansas City last week by getting in and securing a lease of the Auditorium Theatre. In that city, after the latter firm had announced that they had secured the theatre and would rename it the American Music Hall. The deal was made in the name of the Orpheum Theatre and Realty Company, taking over the theatre from the Woodward and Burgess Amusement Company, who had a lease running five and one-half years longer. This will keep the William Morris Company out of Kansas City for some time at least, as there are now no other houses available and it would be necessary to build a new theatre. Just what the Orpheum management will do with the theatre is not known yet, but this will be decided in a few days, when Martin Beck and M. Meyerfeld are expected in Kansas City to confer with Martin Lehman, the local manager. It is possible that a stock company may be installed in the theatre again.

NEW RUPTURE IN I. B. A.

At a meeting of the Board of Directors of the Independent Booking Agency on last Wednesday, Jan. 26, the board voted to serve papers on Felber, Shea and Coutant, demanding their appearance before the board to show cause why they as a firm should not be expelled from the agency. The meeting was set for Feb. 15, when the matter will be decided; Felber, Shea and Coutant then starting a movement whereby they may retain their $1,000 bond, which is held by the agency. At the same meeting George Byrne was elected general manager in the place of M. R. Sheady, who had been occupying that position since the resignation of H. H. Felber a few weeks ago.

JOE WOOD MAKING PROGRESS.

Joe Wood, who was recently alleged by certain persons and papers who always "know" things to be down and out, is in reality anything but "on his uppers." He has re-established his New York booking offices and is in a fair way to remaking a big circuit out of the erstwhile confused Nyco concern. He is ready to book thirty weeks' time, has now over ten weeks in and around Chicago, and is opening offices in the latter city to control that territory. He returned to-day (Feb. 1) from a tour through the Middle West, where he went last week to look after new bookings and to secure a chain of theatres from New York to the "Windy City."

ANOTHER CIRCUIT FORMING.

It is reported from Cincinnati that a new vaudeville circuit is being formed with its headquarters in that city. John J. Ryan, a stock broker, is said to be back of the scheme. The Syndicate Theatre Company, capitalized at $500,000, is the name of the new combine, the incorporators being John J. Ryan, John W. Cornelius, C. B. Ricketts, Edward P. Ryan and John A. Deasy. Ten cent variety theatres are to be opened in various cities and towns in Ohio and Kentucky.

MABEL ESMERALDA DEAD.

Etna Esmeralda arrived in New York on last Wednesday on the steamship *Noordam*, bringing with her the ashes of her lately deceased sister, Mabel, who passed away in Berlin on Dec. 29 of ptomaine poisoning. The girls were born in Canada. They had been on the stage for several years, and were known professionally as the Esmeralda Sisters. They had been touring Europe for nearly three years.

A NEW PLAYLET

Henry Stanford (by courtesy of the New Theatre) and Laura Burt will produce a one-act playlet, by Edward H. Crosby, dramatic editor of the Boston *Post*, called A Touch of Realism, at the Criterion Theatre, Friday afternoon, Jan. 28. In the cast also will be Bernice Yerance, late of Mrs. Patrick Campbell's company.

FATHER OF EDWARD E. PIDGEON DIES.

James Murdock Pidgeon, father of Edward Everett Pidgeon, the well known newspaper man, press agent and vaudeville promoter, died at his home in Grantwood, N. J., of a stroke of paralysis on last Monday, Jan. 24. He was formerly prominently interested in the lumber business in this city. He was 76 years of age.

BRONX THEATRE.

The bill at the Bronx Theatre last week had Princess Rajah as the headliner, with the following other acts and artists: Maggie Cline, Johnson and Hartz, Al. Johnson, Potts Brothers and company, Barrows-Lancaster and company, Italian Trio, Four Koners Brothers, Hastings and Wilson.

VAUDEVILLE JOTTINGS.

Kohler and Adams, billed as the Funny Musician and the Musical Girl, have just closed a successful Western engagement of many months. They will be seen in the East.

Klein and Clifton have signed for fourteen weeks over the Sullivan and Considine Circuit, to open March 7 at Bijou, Winnipeg.

Chester Sargent, who it was said was going to leave Toledo to go to Chicago in the service of a local manager in that city, has decided to remain in Toledo and continue as manager of the Arcade Theatre.

A benefit performance for the benefit of the House of Rest at Inwood will be held on the roof of the American Music Hall on Thursday evening, Feb. 3. Mrs. William Morris, who is interested in the home, is responsible for the affair.

Billy Williams, the old time minstrel, who has of late been doing evangelical work in the Middle West, returned to the vaudeville stage at Burlington, Iowa, last week, offering a minstrel monologue.

Rose Berry, the novelty pianist, last week played her third return date in nine months at Proctor and Sanderson's Plainfield theatre.

Owing to the illness of Mrs. Van, Charles and Fannie Van were compelled to lay off two weeks, canceling New Bedford and Boston. They expect to resume work and pick up their route again at Poli's, Hartford, Feb. 7.

It is rumored that Maude Odell, the English model, is to leave vaudeville. She played the Orpheum, Cincinnati, last week.

The Joe Boganny Troupe of Lunatic Bakers have been booked for another ten weeks over the Morris Circuit, beginning March 14.

Johnny Ford has sidetracked his vaudeville skit which did not create much of a hit. He is now doing a single act in two, assisted by a pianist.

Bert Halton has joined Lucille La Tour of the La Tour Sisters. He has lately been a member of the team of Woods and Halton.

Clivette, "The Man in Black," returned to town last week. To a Mirror man he said he had just finished a most successful tour in the far West.

Joe Palmer has left the Muskegon Sanitarium and is now resting at the People's Hotel, Van Buren and Levitt Streets, Chicago.

Denton and Le Boeuf open on the Pantages' Circuit this week at Calgary, Canada.

The Dunedin Troupe of Cyclists will play the New Columbia Theatre, New York, week after next, as an added attraction to the olio.

Toots-Paka, the Hawaiian girl, has joined the Young Turk, Max Rogers' latest starring vehicle. She is said to be under contract with William Morris, Inc.

It is reported from Detroit that Hugh Cannon, the song writer and composer of such hits as "Just Because She Made Those Goo-Goo Eyes" and "Won't You Come Home Bill Bailey?" is now in the poorhouse of that city in a destitute condition.

Hallen and Hayes and Ed Koche have gone over to Morris. The first named act opened at New Orleans last week and Koche at the Fulton, Brooklyn.

Owing to a heavy cold affecting William H. Josselyn of Josselyn and Josselyn, the act was obliged to cancel last week's engagement at Detroit, Mich.

Rawson and June have just been booked for ten weeks over the I. B. O. time.

Volta, the electrical exponent, is booked over the I. B. O. Circuit.

Mrs. Jack Rossiy, of the vaudeville team of the Rossiys, is rapidly recovering from an attack of pneumonia, it is reported.

Dave Caston, who has been playing the Cleveland Circuit, was obliged to lay off last week owing to illness.

The Musical Geroids are laying off at their home in Napoleon, O. They just closed a thirty weeks' tour in the South.

Gardner and Stoddard have signed for sixteen weeks over the Moss-Stoll tour in England.

Happy Fannie Fields is in Edinburgh, Scotland, doing work in one of the pantomimes in that city.

Harry First and co. are a reported big hit in the halls at London.

Edwina Barry, supported by William Richards and co in Jimmie Barry's domestic farce, The Home Breaker, finished the Orpheum time at Lincoln, Neb., Jan. 16, and opened their Eastern time at the Grand Opera House, Pittsburgh, Pa., Jan. 24. Miss Barry has in her co. this season Lillian Dilworth, Ann Eglesion, Robert Wigton, and William Richards, and has been on the Orpheum circuit since Aug. 2, when she opened in Chicago at the Majestic.

Fred Hallen and Mollie Fuller have joined the Mildred and Rouclaire co.

Byron and Langdon, it is rumored, are to forsake vaudeville for a time in favor of the legitimate. It is said that they may soon be seen with the Dick Whittington co.

Eduard Waldmann has closed his season on the road, and has gone into vaudeville again in a new act, Scenes from the Classics, in which he impersonates E. S. Willard as David Garrick, Henry Irving as Shylock, Lewis Morrison as Mephisto, and Richard Mansfield as Dr. Jekyll and Mr. Hyde, giving scenes from those four plays in costume, assisted by Marguerite Van Ness.

Charles Darrah, who has successfully been playing the part of Tom Dorgan in The Bishop's Carriage, under the management of Baker and Castle, has left that co. and joined the Lavinia Shannon co. as leading man. Miss Shannon this season is using as her vehicle Fine Feathers, by Sewell Collins, and is booked over the Orpheum circuit under the management of Martin Beck.

Lizzie Booth, who has been taking care of her sick mother since Christmas in Brooklyn, N. Y., opened Jan. 24 at the Bijou Theatre, Hamilton, Ohio.

Braddock and Leighton offering a refined comedy act, which serves as a vehicle to introduce some good singing, have resumed work over United time, opening at Norfolk, Va., 17.

Lydia Yeamans and Frederick J. Titus are appearing in the English halls at present where the American singer is meeting with great success.

Manager Bishop, of the Orpheum, Brockton, Mass., has been appointed financial secretary of the Belmont Amusement Co., and will remove to Providence, R. I., where he will make his headquarters.

Bird Millman, of the Millman Trio, has married Harry Potter, known more intimately with the carnival and circus end of the business.

The Sisters McConnell are playing a return engagement over the Orpheum Circuit, where they are being received with enthusiasm. The press has spoken highly of their work in every city.

Emily Erickson Greene, assisted by William Belfort and Bertha Fullen, is meeting with gratifying success on the Orpheum Circuit in A Minnesota Romance.

George Neville rejoined Harlem E. Knight and company in The Chalk Line at Erie, Pa., last week. He was compelled to leave the cast several weeks ago, when the act played the Bronx, owing to a severe throat affection.

Mabel Carruthers, who has been with Joseph Hart's The Futurity Winner all season, will undergo an operation for appendicitis this week, rejoining the company as soon as she recovers.

Percy G. Williams signed a contract last week with Nora Bayes and Jack Norworth, whereby the latter pair agree to play the first three weeks of their vaudeville appearances upon their return to the variety stage.

Canfield and Carleton have returned to the vaudeville stage and are playing about Chicago for an indefinite period.

Julius Steger and his excellent supporting company are a continued hit on the Orpheum Circuit. In each city the press has been printing long interviews with the singing star, whose remarks anent the vaudeville stage are full of potent and well directed meaning.

Tops, Topsey and Tops are making a big hit on the Williams Circuit. Week before last they played the Greenpoint, Brooklyn, and were awarded much hearty applause throughout their act.

Hope Booth has signed with the Morris Circuit for a tour of their houses, beginning Feb. 7. She will present her sketch, The Little Blonde Lady.

Nat Nolan, the banjoist and comedian, writes from Reading, Pa., that business in that city is excellent, although the weather has been very bad.

CHARLES BORNHAUPT HOME.

Charles Bornhaupt, New York representative for H. B. Marinelli, arrived in this city on the steamship *Amerika* yesterday, Jan. 31. He has been abroad in the interests of his firm.

RICHARD CARLE FOR VAUDEVILLE.

Richard Carle is the latest musical comedy star to enter the vaudeville arena. He will shortly be presented in a new comedy production with a supporting company of four persons, booked by Max Hart.

WELL-KNOWN MANAGER DEAD.

John Wiggins, manager of the Temple Theatre, Detroit, and of the Temple Theatre, Rochester, died in Rochester on Monday, Jan. 24.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adelaide—Orph., Bklyn., N. Y.
Ali's, Sig Hassan, Ben, Arabe—Alhambra, N. Y. C.
Alpha Troupe—Orph., Atlanta, Ga.
Apdale's Animals—Orph., Bklyn., N. Y.
Barnes and Crawford—Orph., Omaha, Neb., Orph., St. Paul, Minn., 7-12.
Barnes and Leming—Colonial, Covington, Ky.
Barry, Edwina, and William Richards—Lyric, Dayton, O., Grand, Pittsburgh, Pa., 7-10, Shea's, Buffalo, N. Y., 11-14.
Barry, Mr. and Mrs. Jimmie—Alhambra, N. Y. C.
Barry and Wolford—Colonial, Lawrence, Mass.
Beban, Geo.—Keith's, Boston, Mass.
BERGERE, VALERIE—Maj., Chgo., Ill., Grand, Indianapolis, Ind., 7-12.
Beson, Lulu, and Trio—Moore's, Rochester, N. Y.
Bianci, Mlle.—Orph., Memphis, Tenn.
BINDLEY, FLORENCE—Orph., Ogden, U., Orph., Denver, 7-12.
Black, Violet—Keith's, Columbus, O., Lyric, Dayton, 7-12.
Blessings Circus—Reichshallen, Kell, Ger., Krystol Palast, Leipsig, 14-19.
Blood, Adele—Poli's, Springfield, Mass., Poli's, Bridgeport, Conn., 7-12.
Bloomquest, George—Orph., New Orleans, La., Orph., Birmingham, Ala., 7-12.
Bootblack Quartette—Orph., Omaha, Neb.
Bowers, Walters and Crooker—Shea's, Toronto, Ont.
Bowser, Hinkle—Orph., Seattle, Wash.
Braats, Selma—Colonial, N. Y. C.
Cameron and Gaylord—American, Boston, Mass.
Carson and Willard—Orph., Memphis, Tenn., Orph., New Orleans, La., 7-12.
Casey, Pat—Bijou, Quincy, Ill., Bijou, Decatur, 7-12.
Chevalier, Albert—Shea's, Buffalo, N. Y.
Chip, Sam, and Mary Marble—Grand, Syracuse, N. Y.
Christy and Willis—Keith's, Boston, Lawrence, Mass., 7-12.
Clayton, Una—Orph., Oakland, Cal., Orph., Los Angeles, 7-12.
Clifford and Burke—Keith's, Boston, Mass.
Corbett, James J.—American, Boston, Mass.
Corrigan, Emmett—Orph., Brooklyn, N. Y.
Crane, Mr. and Mrs. Gardner—Haymarket, Chgo., Temple, Detroit, 7-12.
CRESBY, WILL M., AND BLANCHE DAYNE—Columbia, St. Louis, Mo., Orph., Memphis, Tenn., 7-12.
Cumings, Grace—Maj., Houston, Tex., Maj., Galveston, 7-12.
Cunningham and Marion—Mary Anderson, Louisville, Ky., Columbia, St. Louis, Mo., 7-12.
Dargwell Sisters—Orph., St. Paul, Minn., 7-12.
Davis, Edwards—Poli's, Springfield, Mass., Poli's, Bridgeport, Conn., 7-12.
Dazie, Mlle.—Maj., Milwaukee, Wis.
De Haven and Sydney—Orph., Minneapolis, Minn.
Doherty Sisters—Orph., Oakland, Cal., Jan. 31-12.
Donn, Arthur, and Glasier, Marie—Orph., St. Paul, Minn.
Edwards, Gus—Orph., 'Frisco.
Edwards, Tom—Keith's, Phila.
El Cota—Victoria, N. Y. C.
Empire Comedy Four—Empire, Shepherd's Bush, Eng.
Evans, Geo.—Grand, St. Louis, Mo.
FIELDS, W. C.—Grand, Pittsburgh, Pa., Keith's, Cleveland, O., 7-12.
Fingers, The—Proctor's, Albany, N. Y.
FISHER, MR. AND MRS. PERKINS—Keith's, Phila., Grand, Pittsburgh, 7-12.
Flanagan and Edwards—Poli's, Springfield, Mass.
Fox, Imro—Grand, Syracuse, N. Y.

Franklin, Irene, and Bert Green—Keith's, Phila.
Fuller, Loie—Keith's, Boston.
Futurity Winner—Proctor's, Newark, N. J.
Gardiner and Vincent—Bennett's, Hamilton, Ont.
Bennett's, Ottawa, 7-12.
Gardner and Stoddard—Alhambra, London, Eng.
Garson, Marion—Grand, Syracuse, N. Y.
Geiger and Walters—Temple, Rochester, N. Y.
Gennaro's Band—Bijou, Jackson, Mich., Maj., Ann Arbor, 7-12.
Gilmore, Barney—Gilmore, Springfield, Mass.
Girls from Melody Lane—Orph., St. Paul, Minn.
Glose, Augusta—Proctor's, Newark, N. J.
Gordon, J. R., and A. J. Pickens—Audit., Lynn, Mass., Colonial, Norfolk, Va., 7-12.
Gordons, Bounding—Columbia, Cinti.
Granville, Bernard, and Wm. F. Rogers—Colonial, Lawrence, Mass., Poli's, Scranton, Pa., 7-12.
Greatrix, Helene—Hathaway's, Lowell, Mass.
Gruber, Max—Keith's, Cleveland, O.
Harlan, Otis—Maj., Chgo.
Hawthorne and Burt—Bennett's, Ottawa, Ont.
Hearn and Rutter—Hathaway's, New Bedford, Mass., Gaiety, Bangor, Me., 7-12.
Howard Bros.—Keith and Proctor's 5th Ave., N. Y. C.
Howard and North—Chase's, Washington, D. C.
Howard and Howard Trio—Orph., Minneapolis, Minn., Maj., Chgo., 7-12.
Huntings, Four—Orph., Brooklyn, N. Y.
Hyams and McIntire—Grand, Indianapolis, Ind.
INGRAM, BEATRICE—Poli's, Scranton, Pa., Shea's, Buffalo, N. Y., 7-12.
Jeters and Rogers—Colonial, Lawrence, Mass.
Johnstons, Musical—Keith's, Boston, Mass., Colonial, N. Y. C., 7-12.
Joison, Al.—Greenpoint, Brooklyn, N. Y.
Jordans, Four—Maj., St. Louis, Mo.
Kellermann, Annette—Temple, Rochester, N. Y.
Kelly, Walter C.—Orph., Seattle, Wash.
Kenna, Chas.—Orph., Portland, Ore., Orph., 'Frisco, Cal., 7-12.
King, Hetty—Maj., Chgo.
King, Violet—Orph., St. Paul, Minn.
Kitamura Japs—Keith's, Phila., Pa.
Konerz Bros.—Maj., Johnstown, Pa., Keith's, Phila., 7-12.
LASKY'S PIANOPHIENDS—Poli's, Hartford, Conn.
Lasky's At the Country Club—Grand, Pittsburgh, Pa., Chase's, Washington, D. C., 7-12.
Lasky's At the Waldorf—Keith's, Boston, Mass.
Lasky's Imperial Musicians—Keith's, Columbus, O.
Lasky's Twentieth Century—Orph., Harrisburg, Pa.
La Veen-Cross—Orph., Portland, Ore.
Leonard, Eddie, and Mabel Russell—Orph., New Orleans, La.
Leslie, Bert—Orph., Portland, Ore.
LESTER, GREAT—Shea's, Toronto, Can., Temple, Detroit, Mich., 7-12.
Lind, Homer—Hotel Earlington, N. Y.
Livingston, Dave—Hippo., Lexington, Ky.
Loraine, Oscar—Shea's, Buffalo, N. Y.
Lucas, Jimmie—Orph., Spokane, Wash., 7-12.
Macart and Bradford—Keith's, Phila.
Mack, Wilbur, and Nella Walker—Orph., Memphis, Tenn., Orph., New Orleans, La., 7-12.
Makerenka Troupe—Bennett's, Ottawa, Ont.
Marke, Dorothy—Audit., York, Pa.
Martinette and Sylvester—Orph., St. Paul.
McConnell Sisters—Orph., Portland, Ore.
McConnell and Simpson—Olympic, Chgo., Columbia or American, St. Louis, Mo., 7-12.
McDowell, John and Alice—Empire, Mobile, Ala.
Melnotte Twins and Clay Smith—Bronx, N. Y. C., 7-12.
Merril and Otto—Keith's, Phila.
Merritt, Hal—Columbia, Cinti., O., 7-12.
Milligan, Swat—Shea's, Buffalo, N. Y.
Millman Trio—Orph., St. Paul, Minn., Orph., Minneapolis, 7-12.
Moore, Carlyle, and Ethelyn Palmer—Orph., Seattle, Wash.
Moore, George Austin—Poli's, Scranton, Pa.
Mordaunt, Hall—Alamo, Charlotte, N. C., Zanesville, O., 7-12.
Morris, Mildred—Orph., Denver, Colo.
Morton, Ed.—Keith's, Boston, Mass.
Mudge, Eva—Star, San Antonio, Tex.
Murphy, Mr. and Mrs. Mark—Chase's, Wash., D. C.
Murray, Elizabeth M.—Proctor's, Newark, N. J., Proctor's, Albany, N. Y., 7-12.
Murray and Mack—Haymarket, Chgo., Grand, Indianapolis, Ind., 7-12.
Nawn, Tom—Temple, Rochester, N. Y.
Neapolitans, The—Keith's, Boston, Mass., Keith's, N. Y. C., 7-12.
Nelson and Otto—Orph., Norfolk, Va.
Nichols, Nellie V.—Maryland, Balto.
Nichols Sisters—Shea's, Buffalo, N. Y.
Norman, Mary—Maj., Chgo.
Normans, Juggling—Orph., New Orleans, La.
Nonnes, Six—Poli's, Bridgeport, Conn., Poli's, Meriden, 7-12.
Nugent, J. C.—Colonial, Norfolk, Va.
Operatic Festival—Chase's, Washington, D. C.
Pantser, Willy—Orph., Oakland, Cal.
Perry and White—Maj., Chgo.
Peltier, Joe—Gaiety, Albany, N. Y.
Pelzer and White—Maj., Galveston, Tex.
Potts Bros.—Maryland, Balto.
Potts, Ernie and Mildred—Poli's, Springfield, Mass.
Priest, Janet—Poli's, Scranton, Pa., Poli's, New Haven, Conn., 7-12.
Quick, Mr.—Bennett's, Ottawa, Can.
Raymond, Ruby—Temple, Fort Wayne, Ind., Hippo., Cleveland, O., 7-12.
Raymond and Caverly—Maryland, Balto.
Redding, Francesca—Music Hall, Boston, Mass.
Redford and Winchester—Bennett's, Montreal, P. Q., Hathaway's, Lowell, Mass., 7-12.
Rice and Cohn—Fulton, Bklyn, N. Y.
Rice and Provost—Blaney's, Balto, Md.
Richardson, Lavender—Casino, Washington, D. C.
Roberts, R. A.—American, Boston, Mass.
Rocamora, Suzanne—Maryland, Balto., Md.
Rogers, Will—Maryland, Balto., Md.
Rolfe's, B. A., Leading Lady—Maryland, Balto., Md.
Rooney, Pat, and Marion Bent—Grand, Pittsburgh.
Ryan and White—White Rats, N. Y. C.
RYAN, THOMAS J., AND MARY RICHFIELD—Colonial, Lawrence, Mass., Keith's, Boston, 7-12.
SABEL, JOSEPHINE — Palace, London, Eng.
Shannon, Walter—Wm. Penn., Phila.
Simon and Gardner—Alhambra, N. Y. C.
Smith and Campbell—Maj., Chgo.
Snyder and Buckley—Orph., Cinti., O., Maj., Toronto, Can., 7-12.
Steger, Julius—Orph., 'Frisco, 7-12.
Stern, Sam—Fulton, Bklyn, N. Y.
Stuart—Temple, Rochester, N. Y.
Subers, Coakley and McBride—Hippo., Cleveland, O.
Suzimoto Japanese Troupe—Manheim, Phila.
Tempest and Sunshine Trio—Orph., Kansas City, Mo.
Temple Quartette—Poli's, Springfield, Mass., Hathaway's 7-12.
Ten Brooke and Henry—Orph., Harrisburg, Pa.
Top o' th' World Dancers—Poli's, Worcester, Mass.
Topsy and Topsy—Orph., Reading, Pa., Poli's, Scranton, 7-12.
Trovato, Signor—Maj., Chgo.
Truesdell, Howard—Maj., Johnstown, Pa., Keith's, N. Y. C., 7-13.
Underwood, Franklin, and Slosson, Frances—Orph., Los Angeles, 7-12.
VAN, CHARLES AND FANNIE—Keith's, Boston, Poli's, Hartford, Conn., 7-12.
Veronica, and Hurl Falls—Orph., Ogden, U.
Village Choir, The—Keith's, Phila.
Vittorio and Giorgetto—Orph., Lincoln, Neb.
Vivians, Two—Colonial, Norfolk, Va.
Voelker, Mr. and Mrs. Fred.—Orph., Oakland, Cal.
Waldmann, Edward—Gem, Little Falls, N. Y.
Walker, Nella—Orph., Memphis, Tenn.
Walsh and Lynch—Orph., Sioux City, Ia., Orph., St. Paul, Minn., 7-12.
Waterbury Bros. and Tenney—Poli's, Bridgeport, Conn.
Waters, Tom—Maj., Chgo., Columbia, St. Louis, 7-12.
Wentworth, Vesta and Teddy—Temple, Detroit, Mich.
White's Dancing Bugs—Orph., Des Moines, Ia.
Williams and Van Alstine—Orph., Bklyn., N. Y.
Willis, Nat M.—Colonial, N. Y. C.
Witt's Girls from Melody Lane—Orph., St. Paul, Minn.
WORLD, JOHN W., AND MINDELL KINGSTON—Mary Anderson, Louisville, Ky., Maj., Milwaukee, Wis., 7-12.
Wormwood's Animals—Bijou, Dubuque, Ia.
Wormwood's Monkeys—Keith's, Providence, R. I.
WRIGHT, HORACE, AND DIETERICH, RENE—Trent, Trenton, N. J., Hippo., Cleveland, O., 7-12.

Correspondence

ALABAMA.

TUSCALOOSA.—THEATRE (John C. Brady): Paul Gilmore in The Candidate Jan. 14; pleased moderate business. Elks' Minstrels (local) 21; clever performance, to good house. The Girl Question 22; best musical comedy of the season enjoyed by good business. Elliott Dexter in The Prince Chap 28. William Owen in Merchant of Venice (matinee) and Othello 29.

SELMA.—ACADEMY (William Wilby): Lillian Russell Jan. 20; excellent co. and good business. The Girl Question 21 pleased a large audience. Paul Gilmore 22, and Smart Set 23, both failed to appear. When His Wife's Away 28. Grace Van Studdiford 30.

MONTGOMERY.—GRAND (W. A. Mattice): The Girl of the Golden West Jan. 18; very good; large business. Lillian Russell in The First Night 19; pleased good house. The Girl from Rector's 20; large business. St. Elmo 22; very pleasing; moderate business. Buster Brown 25. The Prince Chap 27.

MOBILE.—THEATRE (J. Tannenbaum): The Girl Question Jan. 19; good co.; pleased fair business. St. Elmo 20 (return); good co., to small house. The Girl from Rector's 22; good co., to capacity; S. R. O. Buster Brown 27. The Cat and the Fiddle 28, 29.

ARIZONA.

TUCSON.—OPERA HOUSE (E. Drachman): Forty-five Minutes from Broadway Jan. 19 to packed house; satisfying performance. A Night in Bohemia (local talent, given by the Elks) 20, 21; S. R. O. each performance; good performance. Moving pictures 22-24.

PHOENIX.—ELKS' THEATRE (George Kirkland): Forty-five Minutes from Broadway Jan. 18; good co.; capacity house. Great Divide 19 pleasing business. Vasta Herne (Mrs. Leslie Carter); excellent; S. R. O.

ARKANSAS.

JONESBORO.—EMPIRE (W. W. Hetherington): The Lyman Twins in The Prize Winners Jan. 12 delighted good business. The Man on the Box 19 pleased good house. Lena Rivers 29. St. Elmo 10. Latimore and Leigh Stock co. 21-26. Faust March 4.

PINE BLUFF.—ELKS' (C. E. Philpot): Trixie Friganza Jan. 18 to advanced prices; excellent performance; capacity. Golden Girl 31. Bonita 6. Victor Moore 9.

ELDORADO.—JOHNSTEN'S OPERA HOUSE (A. G. Howard): J. A. Coburn's Minstrels Jan. 27. Uncle Zeke 5. Hart, the Laugh King, co. 10-12.

LITTLE ROCK.—CAPITAL (John P. Baird): The American Idea Jan. 19; performance good, to S. R. O. The Golden Girl 22-29.

OSCEOLA.—MERCANTILE OPERA HOUSE (V. J. Andrel): The Texas Ranger Jan. 17; business good; to very poor co. Uncle Zeke 24.

CALIFORNIA.

OAKLAND.—MACDONOUGH (H. H. Campbell): Max Figman in Mary Jane's Pa Jan. 20-22; fine production, to fair attendance. Olga Nethersole 24, 25.—LIBERTY (H. W. Bishop): Bishop's Players presented The Morals of Marcus 17-23; fine performance; business satisfactory. Brewster's Millions 24-31.—ITEMS: Madame Sembrich gave a concert at the Liberty 18, assisted by Francis Rogers and Frank La Forge, to a packed house.—Madame Teresa Carreno 4, and Madame Schumann-Heink 18.

CHICO.—MAJESTIC (Carl E. Brasier): Max Figman in Mary Jane's Pa Jan. 18 pleased good house. Uncle Josh Perkins 19; fair attraction; small house. Madame Schumann-Heink 8. Charles B. Hanford 9. Great Divide 12. Right of Way 17. Lion and the Mouse 19. Virginian 20.—ITEMS: Sis Hopkins date changed from Jan. 29 to Feb. 2.—Chico Lodge, No. 423, B. P. O. E., gave their annual minstrel 17, under direction of Miller and Draper, pleased a packed house.

FRESNO.—BARTON OPERA HOUSE (B. G. Barton): The Wolf Jan. 5; very creditable performance. Olga Nethersole in The Writing on the Wall 6; to packed house; audience immensely pleased. Wright Lorimer in The Shepherd King 7, 8, and matinee; very favorably received. The Alaskan 12. Brewster's Millions 13.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard): Motion pictures drew fair houses Jan. 17-22. In Wyoming 19; excellent, to large house. The producers of this play should be complimented on their scenery and properties, and the cast deserves special mention for their natural rendition of their respective parts. To us, who live in the West, the usual Western play is but a farce, but these players created a true atmosphere, and did not overdo it.

GREELEY.—OPERA HOUSE (William Boomer): The Traveling Salesman Jan. 4 pleased excellent business. Little Johnny Jones 13; mediocre, to fair business. Time, the Place and the Girl 19; although the piece has been here a number of times, was well received by a good house. George Primrose Minstrels 24 pleased good business. Wyoming 5. House of a Thousand Candles 7. The Clansman 23.

COLORADO SPRINGS.—GRAND (S. N. Nye): Three Twins (return) Jan. 18 pleased immensely. Robert Mantell 25, 26, with matinee. Forty-five Minutes from Broadway 29. Brewster's Millions 31. Tim Murphy 1, 2. King Dodo 5. Shepherd King 9, 10, with matinee. Land of Nod 11. W. H. Crane 12.

LA JUNTA.—THEATRE (S. Dunkin): G. W. Oles, the American violinist, Jan. 17; good, to fair business. The Lion and the Mouse 18; fine; fair business. The Three Twins 19; fine, to capacity.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): The Heights, a new play by William A. McGuire, was presented Jan. 20, with Frank Keenan cast in the leading role. It was a drama, with scenes in a London lodging house and in a cabin of the Alps. The plot deals with a girl, raised from the most humble quarter, by a young philanthropist, whom she looks up to as the ideal of mankind, until the idol is shattered by his action toward her. Then she flees to the seclusion of the Alps, where she gets lost in a storm and appeals for shelter at a cabin where a recluse (Frank Keenan), bitter at the world and women in particular, welcomes her and she thinks she has again found her ideal until he shows his true color, and she begs him to kill her; but, overcome with remorse, he leaves her in possession of the hut. Her London benefactor follows her and proposes marriage and they return to London happily reunited. The story is very melodramatic, but not strong enough at any point to arouse much enthusiasm and runs scarcely two hours. Frank Keenan worked hard, but it was the least interesting character (his sterling actor has been seen in. Frank Mills played the lover convincingly. Hilda Keenan was amusing as a chorus girl looking for an "angel," and J. Henry Benrino did well in a character part. The audience was of fair size. For three performances 21, 22, packed houses at advanced prices greeted Maude Adams in Barrie's What Every Woman Knows, delightful comedy well suited to the talents of the star. It is replete with healthy humor and is acted and staged with great care and detail. The audiences were very enthusiastic and liberal in their applause. A big production of The Silver Star 26, 27, introduced Adeline Genee, the celebrated dansense, in her best acts, surrounded by a large and brilliant co., with augmented orchestra. The costumes and scenery were bright and pleasing and the play went with much dash and catchy music. Harry Watson and George Richel furnished the comedy, which was of an amusing feature. Sir Charles Wyndham and Mary Moore 1. Bright Eyes 2-5.—HARTFORD (H. H. Jennings): The Blue Mouse, which had its initial performance here, was again seen 24, 25, after its successful metropolitan run. Three good sized audiences enjoyed the amusing complications of the farcical comedy, which was principally portrayed by Harry Conor, Mabel Barrison, Mabella Baker, Hall McAllister, Riley Chamberlain, Elizabeth Kenna, and Elizabeth Arians.—ITEM: Manager Poli, of the Poli Circuit of eleven theatres, is taking a brief respite and with his family is spending the week at Hot Springs, Ark.
A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldridge): The illness and subsequent death of Lotta Faust had an appreciable effect on the members of the co. of The Midnight Sons, and at the Tuesday night performance more than $100 was subscribed for floral tributes and a committee appointed to draft resolutions of sympathy to her family. The Blue Mouse 27, 28 (third return engagement); was greeted with splendid audiences. John Mason and a strong supporting co. offered the new Ernest Poole play, None So Blind, 29; Harrison Grey Fiske and Lee Shubert are the sponsors and from the almost tumultuous reception accorded there was much evidence that the play fitted Mr. Mason, and Mr. Mason the play; local press comments were unanimous in the expression that while Mr. Mason seemed to have almost reached the ideal in his characterization of Jack Thornton in The Witching Hour, yet it seemed to have been left to Mr. Poole to give him even greater scope and opportunity; Mable Roebuck, Thomas P. Jackson and David Proctor were other members of the co. whose work was appreciated; at the close of the second and third acts Mr. Mason responded to insistent demands and apologized for his inability to bring the author to the footlights. This demand was emphasized by frequent calls.—GRAND (J. T. Hendricks): Adelaide Genee in The Silver Star 28; crowded house and splendid performance. E. J. TODD.

WATERBURY.—POLI'S (Harry Parsons): After a week of darkness opened Jan. 24-26 for the production of The Geisha, by local talent, which was given in a creditable manner. The Governor of the State with his staff were in attendance at the first performance. The Rare Second Yiddish co. 4.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Pictures and songs Jan. 23 to S. R. O. Frank Keenan in The Heights 26 canceled. The Traveling Salesman 9. Poli's Vaudeville 10, 11.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): A Very Strong co. Jan. 27-29. Girl from Rector's 2.

STAMFORD.—ALHAMBRA (Beach Amusement Co.): Vaudeville and pictures Jan. 24-28. The Blue Mouse 29.—FAMILY (Herrick and Bloom): Dark 24-29.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson): Vaudeville and pictures 17-25. Genee in The Silver Star Jan. 29.—ITEM: Bookings never were so scarce as now.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): Silver Threads Jan. 13; good co. and business.

PUTNAM.—(Kiehalt and Sternburg): The Girl from Rector's Feb. 1.

DELAWARE.

WILMINGTON.—AVENUE (Conness, Edwards and Roth): The Christian Jan. 17-22. What Happened to Jones 24-29.

FLORIDA.

LEESBURG.—OPERA HOUSE (Charles Kingsley): Dark. Heart of an Indian 2. Richards and Pringle's Minstrels March 8.—UNDER CANVAS: Billy Bennett's Shows Jan. 24-26; presented Arkansas Traveler. Escaped from the Harem, and Daniel Boone; to fine houses, considering weather; pleased attendance and excellent co. Brown and Roberts 31; presented Jesse James.—ITEMS: The tourist season is on in full blast, and the large Lakeview Hotel, as well as others, are crowded to their capacity; fishing, boating and hunting is the sport of the day.—A few good attractions for the Opera House would pay and the manager is anxious to book good co's.

ST. AUGUSTINE.—JEFFERSON (A. M. Taylor): Meadow Brook Farm Jan. 6, 7; poor performances and houses. Sylvia Summers and co. presented An American Abroad 17. Jack's Wife 18, Little Partner 19. Blue Grass Folks 20. The Little Rebel 21, matinee, The World Against Her, evening Temple Valley 22; crowded houses at every performance. The local lodge of Elks presented Mabel Paige and co. in Kitty's Marriage 24; crowded house; good performance. Paid in Full 27; good house; excellent performance. Concert St. Augustine Choral Society 28. South Jacksonville Dramatic Club in A White Lie 29.

JACKSONVILLE.—DUVAL (W. J. Deichez): Mable Paige and Stock co. continue playing to fair returns every evening Jan. 17-22.—ORPHEUM (J. Burbridge): The Glass co. in Confessions of a Wife 17-22; played to excellent business the entire week. Same players to Salomy Jane 24-30.

PENSACOLA.—OPERA HOUSE (John M. Coe): The Girl from Rector's Jan. 21 to good business. Tissue Paper Ball 24 (local). Buster Brown 26.—ORPHEUM: Bud Fuzz presented a Merry Minstrel Extravaganza, Girly-Giggle Chorus, and the juvenile artist, Buster, 24-29.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Give): Philharmonic Orchestra of Atlanta Music Association, William Hubner, conductor, Jan. 9. Henry W. Savage's production, The Merry Widow, 10, 11; fair co., to good business. Joseph Brooks presented Lillian Russell in The First Night 12, 13; fair co. and business. Harrison Grey Fiske presented Mrs. Fiske and excellent co. in Salvation Nell 14, 15; played to advanced prices; crowded houses. The Girl from Rector's 17, 18; fair co. and business. David Belasco presented The Girl of the Golden West 19, 20; excellent co., to fair business. Elliott Dexter and co. in The Prince Chap 24, 25. Atlanta Musical Association Course 28.—LYRIC (H. L. De Give): Cecil Spooner and co. in The Little Terror 10-15; playing to good business. Al. Rich presented musical comedy, In Panama, 17-22, with Adams and Guhl, to good business. Mrs. Wiggs of the Cabbage Patch 24-29.

AUGUSTA.—GRAND (Charles Bee, res. mgr.): Paid in Full Jan. 20 (return); good performance; medium houses (matinee). Buster Brown 21, with matinee; large audiences; well pleased. Mrs. Fiske 22 in Salvation Nell; S. R. O.; excellent.—ITEM: The largest audience of the season greeted Mrs. Fiske, who had not been here in several years.

COLUMBUS.—SPRINGER OPERA HOUSE (Frank H. Springer): Buster Brown Jan. 24 pleased large audience. William Owen co. 1. Florence Davis 4.

MACON.—GRAND (D. G. Phillips): Buster Brown, with matinee, Jan. 22 to fair business. The Prince Chap 26, with matinee, pleased small houses. Meadow Brook Farm 27. Pain in Full 29.

BRUNSWICK.—GRAND (W. A. Penney): The Manhattan Opera co. Jan. 24, 25, with matinee; gave three very good performances, to good houses. St. Elmo 27 (return) pleased small but appreciative house. Paid in Full 29 (return) satisfied large house; numerous curtain calls. The Cat and the Fiddle 4. Florence Davis 5.

IDAHO.

BOISE CITY.—NEW PINNEY (Walter Mendenhall): Land of Nod Jan. 10, 20; good production; well staged; fine lot of chorus girls and splendid scenery; best of satisfaction, judging by numerous encores and curtain calls; forced to turn people away 19, and had good house 20; nearly sent other attractions in city away begging; gross receipts, $2,191.50. How'd You Like It 21. Best in history of the house. Wildfire 25. As the Sun Went Down 26. Yoffries-Gotch 27. Beverly 3. Top o' th' World 9, 10. House of a Thousand Candles 23. —TURNER: The Lieutenant 22-29; well staged by good co., to good business.—ORPHEUM (Joe Spergie): First-class vaudeville and pictures pleased good business (except 19, 20), when the Pinney cut them all out. Box, Lyric, and Oaks had good pictures.

WALLACE.—MASONIC TEMPLE (C. A. Keating): Blanche Walsh in The Test Jan. 17; played to capacity business; S. R. O. Maud Powell 29. Bernard Daly in Sweet Inisfallen 3. David Warfield 9. Olga Nethersole 17. A Stubborn Cinderella 23. The Wolf 24.

ILLINOIS.

ALTON.—TEMPLE (W. M. Savage): Latimore-Leigh Stock co. Jan. 3-15; splendid business with following repertoire: The Creole, Hearts of the Blue Ridge, All the Comforts of Home, Queen of the Rockies, A Social Thief, American Gentleman, A Child of the Streets, Lion and the Lamb, Lost on the Pacific, A Daughter of the South. Paid in Full 16; pleased two good houses. John W. Vogel's Minstrels 20; capacity house; attraction good in spots. The Only Law 23; two small houses; very poor attraction. Victor Moore 23; two S. R. O. houses; Victor Moore declared the hit of the season was surrounded by excellent co. Alcop and Berold in St. Elmo 28. Three Twins 29. The Girl Question 30.

SPRINGFIELD.—CHATTERTON (E. B. Houck, res. mgr.): Mr. Hopkinson Jan. 16, 17; good co. and poor business. St. Louis Orchestra 20; excellent concert, to fair business. The Waltz Girl, given by local Elks, 24-26; opened to good business and well pleased.—MAJESTIC (C. H. Rumsey, res. mgr.): Strongheart 16-19; fine performances, to good business. Pierre of the Plains 20-22 gave excellent satisfaction to good business. Queen of the Outlaw Camp 23, 24; fair, to good business. Louis Mann in The Man Who Stood Still 25. Kyrle Bellew in The Builder of Bridges 26. In Old Kentucky 27-29. Florence Gear in Fluffy Ruffles 30-1. De Wolf Hopper in Matinee Idol 3. St. Elmo 3-5.

DECATUR.—POWERS' OPERA HOUSE (Thomas Rowan): William Owen and co. playing Othello, Merchant of Venice, As You Like It Jan. 17, 18; co. fair; poor business. The Man on the Box, with Boyd Trousdale in leading role, pleased small house 19. Victor Moore in Talk of New York 24; large audience;

pleased. Kyrie Bellew in The Builder of Bridges 25. Louis Mann 27 in The Man Who Stood Still. The White Squaw 28. De Wolf Hopper in The Matinee Idol 1.

BEARDSTOWN.—OPERA HOUSE (William H. Deppe): The Latimore and Leigh co. Jan. 24-29; good co.; good business. Plays produced: A Daughter of the South, The Creole's Revenge, Social Thief, All the Comforts of Home, St. Elmo, Quaker Tragedy, and Hearts of the Blue Ridge.——ITEM: Marie Latimore, of the Latimore and Leigh co., underwent an operation at Quincy, Ill., where she was forced to remain when the co. came to this city. Last reports have her getting along nicely.

GALESBURG.—AUDITORIUM (F. B. Powelson): The Talk of the Town Jan. 20 pleased fair house. Paid in Full 21 delighted small audience. Just a Woman's Way 22 pleased fair house. De Wolf Hopper in A Matinee Idol 24; big house and enthusiastic reception. The Man on the Box 26. Kyrie Bellew 28. The White Squaw 29.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): Strongheart Jan. 20-22; fine production; good business. In Old Kentucky 23-26; big business; popular as ever. Kyrie Bellew in The Builder of Bridges 27. Louis Mann in The Man Who Stood Still 28. De Wolf Hopper in A Matinee Idol 29. St. Elmo 30-2. Florence Gear in Fluffy Ruffles 3-5.

AURORA.—OPERA HOUSE (Charles Lamb, res. mgr.): The Kissing Girl Jan. 17; excellent co. and production; pleased good business. Gay Morning Glories 18; good business, to men only. The Witching Hour 21; very good co., to enthusiastic and appreciative audience. Side-tracked 23, matinee and night, to good business. De Wolf Hopper in A Matinee Idol 25; advance sale indicates good business.

STERLING.—ACADEMY (W. F. Lipp): The Witching Hour Jan. 17 proved the best attraction of the season; Howard Gould, who headed the co., was ably assisted by a great cast, including Harry Leighton, Harry West, Edward McWade, and Helen Robertson; large and enthusiastic audience. The Stepson 27. Girl Question 28.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann): The Witching Hour Jan. 19 gave excellent satisfaction to large business. William Mann in The Man Who Stood Still 23 proved one of the treats of the season, and was thoroughly enjoyed by the large house. The Girl Question 30. The Fourth Estate March 4.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): The Kissing Girl Jan. 16; good house. Montana 17; fair; poor returns. Gay Morning Glories 19; poor co.; poor returns. The Man Who Stood Still 22; fine co.; poor returns. The Man on the Box 23; good co.; good house.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams): The Maxwell-Hall Stock co. Jan. 17-22 in the following repertoire: Daughter of the People, The Fatal Coin, East Lynne, A Deserted Bride, Sapho, The Scout's Revenge, Escaped from the Law, and Shipwrecked; co. much above the ordinary; large business.

BELVIDERE.—DERTHICK'S (Loop, Dysart and Pierce): Montana Jan. 19; very good, to good house. Gay Morning Glories 20; poorest ever seen here; large house. Winninger Stock co. 24-29. The Wolf 3. The Man on the Box 9. Paid in Full 18. The Man of the Hour March 11.——ITEM: Joe Winninger reports better road business than in any previous year.

DANVILLE.—OPERA HOUSE (D. L. F. Wasson): The Flints Jan. 17-22 pleased a fair house. Local minstrels 31. Graustark 9. Harvey Stock co. 14-19. Gay Morning Glories 16. ——ITEM: At the Elks' benefit 25 the Llanelly Royal Prize Choir pleased a large house.

ELGIN.—OPERA HOUSE (F. W. Jeuchs): The Witching Hour, with Howard Gould, pleased good house Jan. 22. Side Tracked, with James F. Fulton, 24 satisfied fair house. De Wolf Hopper in A Matinee Idol 27; good advance sale. Local talent 26-28.

QUINCY.—EMPIRE (W. L. Bushy, res. mgr.): The Only Law Jan. 21 pleased good business. De Wolf Hopper 23 canceled. The Gingerbread Man 24; excellent performance and attendance. The Man on the Box 27. Latimore and Leigh co. 30-4. Three Twins 5, 6.

OTTAWA.—THEATRE (M. Duffy): The Witching Hour Jan. 20 delighted capacity house. The Man on the Box 24 pleased good house. Louis Mann in The Man Who Stood Still 29. Stubborn Cinderella 31.

ROCKFORD.—GRAND (George C. Sackett): The Kissing Girl Jan. 18 pleased a crowded house. Grace Hayward co. presented Woman Against Woman 19-22; good business.

MORRISON.—AUDITORIUM (A. R. Lewis): The Passing Show Jan. 22 canceled. The Girl Question 28.

MATTOON.—MAJESTIC (Joe Kuechler): The Man of the Box Jan. 18 pleased packed house.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Jacob Riis lectured Jan. 19 on The Battle with the Slums to full house. The Old Homestead 20 pleased good house. Carter of the Lazy Y. 25. Brown of Harvard 27. The Moonshiner's Daughter 29. Kyrie Bellew in The Builder of Bridges 4. Arrest Louis 5. Elbert Hubbard (lecture) 14.——AUDITORIUM (Harry G. Sommers): Miss Patsy pleased big house 22; excellent co. Gertrude Quinlan did good work and was ably supported by Frances Ring, Jennie La Mont, Laurance West, Josephine Brown, and Harlee Kirkland. The Kissing Girl 24 drew large house and delighted with its tuneful music. The leading parts were well taken by Amelia Stone, Olive Vail, Joseph Miron, and John Park. Mlle. Vanity (dancer) and Vera Berliner (violinist) both made hits. Montana 27. Robert Edeson in A Man's a Man 29. George Arliss in Septimus 3.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in The Belle 17-22. At Piney Ridge 23-29: business fair.——ITEM: Mabel S. Keightly, of this city, a regular contributor to leading magazines of the country, has just completed a strong drama, The Method of Jefferson Drake, which will soon be given its first production by the Indiana Theatre Stock co. Mrs. Keightly is the author of The Supreme Test, which is being played by the McLean Stock co.

HAMMOND.—TOWLE'S OPERA HOUSE (George Manderbach, res. mgr.): Will C. Cushman's Musical Stock co. Jan. 20-22 in Toymaker's Dream, Lonesome Luke, and King of Ireland, gave satisfaction. The Girl Question 23 failed to appear, owing to bad railroad conditions; co. coming from East via Erie due at Hammond 4.40 p.m., arrived at 10.30; good advance sale. Montana 26. Miss Petticoats 29. Just a Woman's Way 30.——ITEM: Hammond is an exceptionally good town for musical comedies. The following are booked for February: The Time, the Place and the Girl, Golden Girl, and Graustark.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt, Jr.): Huntington Players Jan. 23; in Three Weeks; business S. R. O.; great performance. Kyrie Bellew 24; S. R. O.; to big business. Victor Moore in Talk of New York 25; business big; good attraction. Huntington Players 26-29; Wednesday matinee was the biggest matinee ever played to in the house. Ward and Vokes 30. German co. 31. Pierre of the Plains 1, 2. Huntington Players in Thelma 3. The Newlyweds and Their Baby 4, 5.——ITEM: Mabelle Mayles and Alfred Cooper have replaced Miss Dalton and Mr. Darein in the stock co.

LOGANSPORT.—THEATRE NELSON (Fred Smyth): Rose Stahl in The Chorus Lady Jan. 21 to crowded house, and was obliged to respond to numerous curtain calls. A Stubborn Cinderella 22 attracted large crowds, both matinee and night; played to the second largest matinee crowd the house has ever had. The Thief 27. Montana 28. The Climax 29.——BROADWAY (E. D. Sipe): Ketchell and Johnson's moving pictures 25-27.

EVANSVILLE.—WELLS' BIJOU (Charles Sweeton): The past week's bills have been extra good and well patronised, starting with The Climax Jan. 17, 18. Grace George 19 in A Woman's Way; delighted large house. East Lynne 20, and matinee. The Three Twins 22, 23; captivated capacity houses, with two matinees inclusive. The Talk of New York 25. Pierre of the Plains 30.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Gentleman from Mississippi Jan. 22 to very large house; strong co.; Burr McIntosh as the Senator scored. The Thief 23 played to good business; well balanced co. all pleased all. The Empire Dramatic co. 31-5. Ethel May co. 14. Egyptia (Ladies' Charity Guild home talent) 21-23. Grace Van Studdiford 26.

MADISON.—OPERA HOUSE (E. J. Mathews): Powell and Cohan Jan. 12-15 pleased big business. Girl from Rector's 17 pleased biggest house of season. Keith Stock co. 24-29; capable co. and played to capacity first half of week. Plays: My Jim, It's Never Too Late to Mend, The Peddler. Billy the Kid 2. Harvey Stock co. 14-19.

WABASH.—EAGLES' THEATRE (C. A. Holden): Van Dyke and Eaton Stock co. Jan. 17-22. Plays: Heiress in Rags, Cozy Corner, Lena Rivers, Doris Thorne, St. Elmo, Rip Van Winkle, Across the Trail, Peck's Bad Boy, Ten Nights in a Barroom, and Cinderella; pleased fair business.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Strut and Fret Dramatic Club, State University (local) Jan. 19 pleased capacity house. The Girl from Rector's 20 pleased big business. The Climax 22, matinee and night, pleased two large houses. Dark 23-29. The Amsten Stock co. 30-5.

NOBLESVILLE.—GRAND (L. Wild): Harvey Stock co. in Power of Politics pleased a crowded house Jan. 24. Two Married Men 25. The Ragged Princess 26. Signal of Liberty 27. St. Elmo 28. Down East Folks, Saturday matinee. At the Cross Roads Jan 29.

SHELBYVILLE.—CITY OPERA HOUSE (Colonel Henry Friday): Harvey Stock co. Jan. 10-15 to good houses; good co. The Girl from Rector's 19 to a good and well pleased house. Powell and Cohan's Musical Comedy co. 24-26. Elks' Lecture 27. Johnson and Ketchell 28, 29.

ANGOLA.—CROXTON OPERA HOUSE (B. E. Willis): Pinafore (local) Jan. 18, 19, pleased two good houses. Wallace Bruce Amsbury (lecture) 20; good, to packed house. Quincy Adams Sawyer 25 canceled. The Cry Baby 28.

MUNCIE.—OPERA HOUSE (H. R. Wysor): Three Twins Jan. 17; good house; good performance. A Gentleman from Mississippi 20 delighted full house. Ward and Vokes 22, matinee and evening; good performances and houses.

RICHMOND.—GENNETT (H. G. Sommers): The Blanden Players Jan. 15-22; this co. appeared here a short time ago, and on their return received as good patronage as they did before.——PHILLIPS' (C. G. Murray): California Girls 17; full house.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunker): A Stubborn Cinderella Jan. 22 drew a good house and pleased. Montana 25 to good business; best of satisfaction. Miss Petticoats 30. Just a Woman's Way 31.

CONNERSVILLE.—AUDITORIUM (T. E. Kehl): The White Squaw Jan. 20; very good, to small audience. Powell and Cohan 27-29. Tempest and Sunshine 1. The Thief 5. The Climax 7. The Golden Girl 9.

LA FAYETTE.—DRYFUS (Cary P. Lang): Chorus Lady drew two big houses Jan. 22. Herbert L. Flint 24-29. Climax 1, 2. The Thief 3. The Servant in the House 4.——VICTORIA (James E. Erwin): Morey Stock co. 24-29.

FRANKFORT.—BLINN (Langebrake and Hufford): A Stubborn Cinderella Jan. 20 delighted large audience. The Girl from Rector's 24; large advance sale. The Climax 31. The Thief 4. Keith Stock co. 7-12.

UNION CITY.—UNION GRAND (S. J. Fisher): California Girls Jan. 19; gave satisfaction. The Cry Baby 24 pleased good house. The Rounder 7. The Climax 10.

AUBURN.—OPERA HOUSE (J. C. Henry): Sylvester A. Long in his lecture, "Lightning and Toothpicks," Jan. 21; good house. Cry Baby 29. Rounders 3.

LINTON.—GRAND (R. S. Booher): The Climax Jan. 25; excellent co. and best business of the season. George Sidney in The Joy Riders follows.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The House of a Thousand Candles Jan. 20; good production; Hugo Koch headed the cast as Bates, the butler, and made a splendid reputation for himself in the part; supporting co. capable; good business. St. Elmo 24 to good business; good co. headed by Lafayette McKee. The cast included Fanny Stephens, who was excellent; J. J. Swartwood, Lester Howard, Dorothy Fairfax, Roy Foster, Thomas Madison, Viola May, and Josephine Randall. The Time, the Place and the Girl 1.——ITEMS: Manager Frankland, of the St. Elmo co., was a caller 24.—Rod Waggoner, one of the best known advance men in the West, was in town 24, arranging for the appearance of Frazee's The Time, the Place and the Girl 1.—The Elks at Cedar Rapids have bought a site and will erect a fine club house this year.—Vogel's Minstrels have canceled their time through this part of Iowa.—Messrs. McKee and Madison, of the St. Elmo co., are planning to take out a repertoire co. next Summer.—A careful investigation fails to account for the mysterious explosion that recently occurred in the theatre at Stewartville, Minn., and nearly wrecked the structure. Several attaches of the house were seriously injured.—The Lyric Theatre has closed at Dubuque, on account of bad week-day business.—Mrs. Thomas Madison, of Chicago, is visiting her husband, who is with the St. Elmo co.—Manager L. E. Pond, of The House of a Thousand Candles co., announces that Hugo Koch will be starred in a splendid production of The Port of Missing Men next season.—Maurice W. Jencks, of Sioux City, is announced as the manager of the new theatre that will be erected at Fort Dodge this year. Sioux City capital is interested in the new house which is to open Aug. 1.—Shope and Hanks have opened the Mirror Theatre in East Des Moines, and installed the Nickerson Brothers co. as a permanent stock co.

FRANK R. FOSTER.

MARSHALLTOWN.—NEW ODEON (Rusby Brothers): The Prince of To-night Jan. 20; musical treat of the season; Henry Woodruff with an excellent co., including Ruth Peebles, Margaret McBride, John Leach, Viola Hopkins, Joseph Herbert, Jr.; Mr. Woodruff had a severe cold, but delighted a capacity house. A Matinee Idol 21; Mr. Hopper, supported by Harriet Burt, Georgie Mack, Joseph Stanley, and good co., pleased a capacity house. St. Elmo 23; fair co. and business. Corrine Snell in The Only Law 25. The Royal Slave 26. The Time, the Place and the Girl 5.——ITEMS: The Prince of To-night co. failed to appear till after 9 P. M., but the audience waited patiently.—A. L. Busby, manager of the local theatre, was in Grinnell Monday, looking after his interests in the local theatre.—Henry Woodruff and his co. have struck some of the largest snowbanks to be found in Iowa. One night they were able to reach their destination by 11 o'clock. The patient audience waited to see a performance which lasted until 2 A. M. They have also missed several matinees, which were full houses. Henry Woodruff was interviewed during the performance of the latter in this city by a newspaper man on "The Elevation of Comic Opera." Henry Woodruff is under negotiations with Maurice Campbell to appear in the leading role in the latter's play, Where there's a Will, There's a Way.—Edward Millaird will take charge of the Foster and Grand Opera House in Des Moines.—Clarence Whitehall, who made his debut early this season at the Metropolitan Opera House, made his earliest debut into life at Marengo, Iowa.—Harry Ingram and Thomas Reynolds continue to be the leading features at the Princess Stock.—"Billy" Williams, the odd-time minstrel and for a number of years an evangelist, has forsaken his higher calling and returned to the stage. He is playing in a vaudeville house owned by Jack Root in Burlington.

WATERLOO.—SYNDICATE (A. J. Busby): The Only Law Jan. 14 deserved better patronage; good attraction. The Prince of To-night 15 to capacity; fine attraction. House of a Thousand Candles 19; good co. and fair business. De Wolf Hopper in A Matinee Idol 20; fine co. and business; S. R. O. sign hung out early. Wrestling match 21; good business. St. Elmo 22; good co. and business. Morey Stock 24-29.——WATERLOO (A. J. Busby): Morey Stock 17-22; good business. Plays were: Anita, the Singing Girl, and The Gay Deceiver. The Climax 29. The Time, the Place and the Girl 31.

BURLINGTON.—OPERA HOUSE (Chamberlin-Harrington Co.): Rentfrow's Jolly Pathfinders Jan. 24-29; business very fair. The White Squaw 31. Man on the Box 1. They Loved a Lassie 2. Elks' Local Minstrels 3, 4. Paid in Full 5. Norman Hackett in Classmates 7. Three Twins 9. Louis Mann 10.——ITEM: The lumbermen will hold a big meeting here 9, and after the day's mission about 200 will attend The Three Twins at the Grand that night to be amused by the "Spooky" Yama Yama.

FT. MADISON.—EBINGER GRAND (W. Ebinger): Reno Comedy co. Jan. 10-16; fair co., to fair houses. Harry Woodruff in The Prince of To-night 18; good co., to S. R. O. Paid in Full 19; good co., to fair house. Graustark 23; good co., to full house. The Only Law 24 canceled. The Girl of the People 30. Rentfrow Stock Comedy co. 31-5. Three Twins 7. Moving pictures on off nights.

DECORAH.—OPERA HOUSE (Weiser and Bear): The Prince of To-night Jan. 14; packed house; best satisfaction in years. The House of a Thousand Candles 18; fine performance; very good house. St. Elmo 20.——ITEMS: Managers Weiser and Bear spent week of 17 in Minneapolis.—President Bear, of the Grand, leaves for New York 1.

KEOKUK.—OPERA HOUSE (D. L. Hughes): The Prince of To-night Jan. 17; excellent co.; pleased capacity. Paid in Full 19; fair co., to good business. The Only Law 21; fair co. and good business. Graustark 24; good co., to excellent house. The Gingerbread Man 26. The Girl at the Helm 28.

ANAMOSA.—GRAND (Clifford L. Miles): Paige's Boy Jan. 21; good house. Du Barry failed to appear 14 on account of railroad blockade. Hickman-Bessy 3-5.——ITEM: The inmates of the State Reformatory gave a minstrel performance 21; very good.

SPENCER.—OPERA HOUSE (Franklin Floete): M. G. M. Lecture Course, Chicago Glee Club Jan. 19; good house and concert. Hearts of the Blue Ridge 26 (local). High School Contest 28. Texas Ranger 5.

DUBUQUE.—GRAND (William L. Bradley): Gingerbread Man Jan. 29. The Climax 31. The Soul Kiss 1. Louis Mann 3. William Tell (local) 7. Norman Hackett 10. St. Elmo 13. Polly of the Circus 15.

PERRY.—OPERA HOUSE (A. W. Walton): Spedden-Paige co. in Du Barry Jan. 12; played to good business; pleased. Elwyn Strong Stock co. 24-29; opened to packed house; pleased. Tiger and Lamb 3.

NEWTON.—OPERA HOUSE (Sam Lister): Dark Dec. 20 until Jan. 21, when it reopened with Du Barry to poor business. A Royal Slave 1.

COUNCIL BLUFFS.—STAR: Little Johnny Jones Jan. 23 delighted large house. The House of a Thousand Candles 27. Henry Woodruff in A Prince of To-night 30.

KANSAS.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn): Charles B. Hanford in The American Lord 5; greatly pleased large and enthusiastic audience. Strongheart 10 canceled. As the Sun Went Down 12; fair co. and business. The Girl from U. S. A. 18; mediocre co., to good business. Paid in Full 25. Norman Hackett 27. St. Elmo 4.——ITEM: On 20-22 the local Elks' Lodge, under the direction of Joe Brenn and wife, assisted by local talent, put on a musical comedy, entitled The Inside Inn. From an artistic and financial standpoint, it was a grand success, playing to standing room the three nights.

HUTCHINSON.—HOME (W. A. Lee): A Girl at the Helm Jan. 18; fine co., to good business. Ole Olson 19; fair performance and business. Three Twins 20; best attraction of the season, to S. R. O.; Victor Morley as Tom Stanhope and Bessie Clifford as the Yama Yama Girl especially pleased the large and interested house. Paid in Full 21; fine attraction and co., to fair house; deserved better attendance. Home talent attractions 26, 27. The Fighting Parson 28. St. Elmo 2. Primrose Minstrels 4. Olga Veres White in Faust 5. Forty-five Minutes from Broadway 8. Lena Rivers 12. Polly of the Circus 14. The Servant in the House 18.

SALINA.—OPERA HOUSE (W. P. Pierce): Big Jim Jan. 18; poor. Fighting Parson 22; fair.——CONVENTION HALL (J. A. Kimball): The Girl at the Helm 20 pleased large house. Paid in Full 24; one of the best of the season. Norman Hackett in Classmates 26. Gingerbread Man 5. Robert Edeson in A Man's a Man 9.

WINFIELD.—OPERA HOUSE (George G. Gary): Paid in Full Jan. 11; excellent co.; good business. The Irish Senator 22; fair attraction and house. Ole Olsson 24; fair co. and house. Polly of the Circus 10.

OTTAWA.—ROHRBAUGH (S. R. Hubbard): The Stunt set Jan. 12 gave a good performance to good business. Paid in Full 27. The Servant in the House 11.

COLBY.—OPERA HOUSE (I. W. Crumley): Faust (Porter J. White) Jan. 20; very good co.; business very good.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett): The Girl at the Helm Jan. 22; good performance, to fair business.

ATCHISON.—THEATRE (Carl Dees): A Girl at the Helm Jan. 23 pleased large house. The Only Law 29. Paid in Full 30.

ANTHONY.—GRAND (R. R. Beam): Paid in Full Jan. 20; gave good satisfaction; to good house.

NORTON.—AUDITORIUM (George Moulton): Porter J. White's Faust Jan. 18; good co.; pleased.

KENTUCKY.

HENDERSON.—PARK (J. Dee Collins): Climax Jan. 20; good attraction and business. East Lynne 22, matinee and night, pleased good business. Three Twins 25; S. R. O. (250 people unable to gain admittance); received an ovation; best comic opera that has ever been seen here. Newlyweds and Their Baby 1. Strongheart 4. Blind Organist 5. Ma's New Husband 7. Elks' Minstrels (local) 8. Norwood (hypnotist) 14-19. John Vogel's Minstrels 16.

PADUCAH.—KENTUCKY (Carney and Goodman): Local Benefit Concert Jan. 21 for the benefit of Mrs. William Deal, pianist of house orchestra, netted handsome sum for invalid musician; many local musicians gave services. Three Twins 29. The Girl Question 27. The Newlyweds 31. Graustark 2. Vogel's Minstrels 5. Ma's New Husband 12. Latimore and Leigh Stock 14-19.

OWENSBORO.—GRAND (Pedley and Burch): The Climax Jan. 19; large audience; well satisfied; strong co. East Lynne, with Avis Paige as leading woman, to good business 20; satisfactory performance. The Three Twins 24 drew S. R. O. upstairs and down; audience delighted.

FRANKFORT.—CAPITAL (J. M. Perkins): Billy Jan. 20 delighted a good house. Mr. Hopkinson 24 pleased fair house. Eddie Foy 3.

LOUISIANA.

OPELOUSAS.—SANDOZ OPERA HOUSE (T. E. Price and Son): The Climax Jan. 12; good co. and house. Lady Minstrels 13; poor house. The Girl Question 14; fine co., to good business.——ITEM: Owing to loss of baggage by fire at Eunice, La., the Lady Minstrel co. lost all their effects and the Opera House management tendered them the house free and donated total receipts.

NATCHITOCHES.—OLYMPIC OPERA HOUSE (G. J. Harvey): J. A. Coburn's Minstrels Jan. 24; good business, but not up to Coburn's standard; performance being out of order; several advertised features; numbers given satisfied; especially Blackwell, Roller Skate Dancing, and the Gardinanetta Brothers, acrobatic eccentriques.

SHREVEPORT.—OPERA HOUSE (Rhrlich Brothers): Grace Van Studdiford in The Golden Butterfly Jan. 23; excellent co., to good business. Coburn's Minstrels 25. Flower of the Ranch 30. Lillian Russell in The First Night 31.

LAFAYETTE.—JEFFERSON (C. M. Parkerson): Coburn's Minstrels Jan. 20; good co., to good business. Burgomaster 29 cancelled. W. B. Patton 30. Just Struck Town 10. The Servant in the House 12. Man on the Box 16.

PLAQUEMINE.—HOPE OPERA HOUSE (L. T. Delacroix): W. B. Patton in The Blockhead 23; satisfied. Season closed with The Isle of Spice 24 to good business; pleased. Cat and the Fiddle 25 canceled.

THIBODAUX.—OPERA HOUSE (F. Hoffmann and Sons): Coburn's Minstrels Jan. 18; good business and good attraction. W. B. Patton in The Blockhead 29; good business and good performance. Moving pictures dark nights.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity, res. mgr.): Bright Eyes (Cecil Lean and Florence Holbrook leading) opened Jan. 24-26 and matinee; bright and breezy, with S. R. O. out early; the hit of the season. Richard J. Jose in Silver Threads 27.——KEITH'S (James E. Moore, res. mgr.): Keith's Stock co. in The Great Divide 24-29; well interpreted, with Sidney Toler as Stephen Grant, Marie Pavey as Ruth Jordan, and Bartley McCullum as Lon Anderson; good houses throughout week; the orchestra (A. L. Ryser) was specially efficient.

BANGOR.—OPERA HOUSE (F. A. Owen): Phil Ott's Comedians closed Jan. 22, and during the week very pleasantly entertained good audiences with The Man and the Mummy and The Boston Belle; there were good singers in the co., and the chorus were all right. Leigh De Lacy 31-5. Quincy Adams Sawyer 8. A Gentleman from Mississippi 10-12. Cohan and Harris' Minstrels 14. Myrkle-Harder co. 18-19.

LEWISTON.—EMPIRE (J. F. O'Brien): Leigh De Lacy co. playing Prisoner of Zenda. Clothes, Kreutzer Sonata, The Woman in the Case, The Three of Us, and The Daughters of Men 24-29; big business and exceptional co. for the scale of prices. Dark 31-4. Quincy Adams Sawyer 5. Myrkle-Harder co. 7-12.

BRUNSWICK.—TOWN HALL (H. J. Given): Bowdoin Minstrels Jan. 22; excellent

performance, to packed house. A. C. I. Dramatic Club 7. Catholic Entertainment 8.

AUGUSTA.—OPERA HOUSE (Thomas H. Ouddy): Pull Ott and His Comedians Jan. 27-29.

MARYLAND.

HAGERSTOWN.—ACADEMY (Charles W. Bayer): Charles K. Champlin Stock co. Jan. 17-22 closed week with house record breaking business and pleased. Wills' Musical Comedy co. 24-29 opened in At Atlantic City to S. R. O.; only fair. The Time, the Place and the Girl 28.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Elks' Minstrels (benefit) Jan. 25; good performance and business. In the Bishop's Carriage 29. Banker's Child 4. Lyman Howe's moving pictures 5. Charles K. Champlin 7-12.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): The Girl from Rector's Jan. 22, with Dorothy Arville as Loute, Alice Endres, Florence Howard, Harry Pauli, and a fair co.; the performance and co. were not so good as seen here earlier in the season; large attendance. Concert 23 (matinee); vaudeville and pictures, to large attendance. The Time, the Place and the Girl 26 cancelled. Maclyn Arbuckle in The Circus Man 27-29. Concert 30. His Name on the Door 31, 1. Concert 3.
WILLIAM E. GEE.

WORCESTER.—THEATRE (J. F. Burke): John Drew in Inconstant George Jan. 22 (matinee and evening); excellent co.; S. R. O. Louise Drew played the part of Micheline, as Mary Boland was seriously ill. Frank Keenan in The Heights 24, 25; cancelled. Quincy Adams Sawyer 26 (matinee and night); pleased good business. Bright Eyes 28, 29. J. N. F. Minstrels 31. Israel 2. Cohan and Harris' Minstrels 5. Benefit for Daniel Ward 6.—FRANKLIN SQUARE (Jos. A. Mack): The Gambler of the West 24-29; good co., to fair business. The Workingman's Wife 31-5. Barney Gilmore in Dublin Dan 7-12.—ITEM: An excellent programme was given in Mechanics' Hall 25 by Mischa Elman, violin soloist, and the Boston Symphony Orchestra at the fourth of the Ellis concerts; to capacity.

BROCKTON.—CITY (W. B. Cross): The Circus Man Jan. 20-22, with Maclyn Arbuckle in the title role, supported by a good co.; three nights and matinee, to fair business; Maclyn Arbuckle, Edson B. Miles, Frank J. Currier, Esther Lyons and Jennie Westhersby deserve mention for good work. The Girl from Rector's 24; to large and enthusiastic audience; co. was strong and well balanced; Harry Pauli, Richard Warner, J. S. Murray, Dorothy Arville, Allen Endres and Mabelle Lewis did some excellent comedy work and were well supported.

NORTHAMPTON.—ACADEMY (B. L. Potter): Yale Dramatic Association in London Assurance Jan. 21; good; to fairly large attendance. Mabel Barrison and Harry Conor in The Blue Mouse 22; good; to good business. The Phil Mahar Stock co. 24-29; pleased big houses; plays: Thorns and Orange Blossoms, The Village Vagrant, St. Elmo, Home and Honor, Saved from the Sea, Born in the Blood, A Fool for Luck, New York After Dark, and Frits in Dixie. Going Some 1. Adamoski Trio 2. Cameo Kirby 4. The Beauty Spot 7. Howe's moving pictures 10.

PITTSFIELD.—COLONIAL (James P. Sullivan): Maher Stock co. Jan. 17-22; pleased fine business; plays: The Village Vagrant, A Fool for Luck, For Home and Honor, Saved from the Sea, The Lights of Gotham, St. Elmo, The Denver Duke, and New York After Dark. Chicago Stock co. 24-29; opened to S. R. O. audience; pleased. Sir Charles Wyndham and Mary Moore in The Mollusc 2.—ITEM: Manager Sullivan announces that the new theatre they are starting to build on the site of the old Y. M. C. A. Building will be a vaudeville house.

HAVERHILL.—ACADEMY (Will H. Stevens): R. A. Knowles' Travelaughs Jan. 20 and 23; good, to fair business. Princess of India (local) 24, 25; fair performance and attendance. Maurice the Woodcutter (local) 26. Wizz on the Green (local) 3, 4. Phil Ott's Comedians 7-9. Quincy Adams Sawyer.—ITEM: Frank Mumey, who has been manager of the Academy since the beginning of the present season, resigned and was succeeded by Will H. Stevens, late of The Girl from Rector's co.

LAWRENCE.—OPERA HOUSE (John B. Oldfield, res. mgr.): Moving pictures and vaudeville Jan. 20-22; fair houses. Isle of Spice (local) 27, 28. Israel 31. A Gentleman from Mississippi canceled.

GLOUCESTER.—UNION HALL (Lothrop and Tolman): Myrtle-Harder co. Jan. 17-22; pleased fair houses. Richard J. Jose in Silver Threads 26; delighted large audience. Phil Ott's Comedians 14.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Richard Jose in Silver Threads Jan. 24, 25; pleased large house. Israel 1. Knights of Columbus (local) 2, 3. His name on the Door 4, 5.

MICHIGAN.

GRAND RAPIDS.—POWERS (Mrs. Billgen): The Old Homestead Jan. 30; good; to fair business. Miss Patsy 24-28; excellent fares and cast; to good business. The Kissing Girl 29, 30. Septimus 1. Arsene Lupin 2, 3. The Builder of Bridges 5. Grace George in A Woman's Way 7.—GARRICK (Frank Rose): Dark. Will open with the Hall Caine Players in stock 10, and be given over to the stock co. at popular prices all the time between bookings of standard attractions.—MAJESTIC (Orin Stair): McFadden's Flats 23-29; poor co., to fair business. The Wearing of the Green 27-29. Brown of Harvard 30-5.—ITEM: When the Miss Patsy co. leaves here for a run in Chicago, to replace the Madame X. co., which goes on the road, George A. Chenet, present manager of the Miss Patsy co., will take Madame X. co. and W. H. Wright, now managing Madame X., will remain at Chicago in charge of Miss Patsy.

KALAMAZOO.—ACADEMY (B. A. Bush): Wilton Lackaye in The Battle Jan. 21; delighted large audience. Edward Doyer's Orpheum Stock co. 24-29; presented The Parish Priest, The Garrison Girl, A Quaker Tragedy, Mrs. Temple's Telegram, etc.; good co.; fine business.—FULLER (C. H. McGurrin): Robert Edeson in A Man's a Man 22; matinee and evening; splendid co.; enthusiastically received. The Kissing Girl 26; pleased good house. Brown of Harvard 28. Himmelein's Imperial Stock co. 31-5 (except 1). Arsene Lupin 1.

MUSKEGON.—GRAND (Lou Somers): Imperial Stock co. Jan. 17-22. Plays: Wall Street Detective, At Cozy Corner, Devereaux Case, Hello Bill, Marching Through Georgia, Wedded and Parted, Lena Rivers, and Heart of the Storm.—ITEM: A local couple were married before packed house amid a storm of good cheers. Numerous presents were given by local merchants, the most appropriate one, $25 in gold, and all wedding expenses, even to license by John A. Himmelein.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Orpheum Stock co. Jan. 16 in Mrs. Temple's Telegram; good performance and fine business. Governor Glenn of North Carolina gave fine lecture to large house 19. Orpheum Stock co. in The King of Liars 23; attraction and co. good. Olivet College Glee Club 25; good entertainment and business. The Girl from Rector's 31. Gay Morning Glories 6.

COLDWATER. — TIBBIT'S OPERA HOUSE (John T. Jackson): The Texas Cattle King managed to "get by" with good matinee and night audiences Jan. 22. The lecture course offered Dr. Monroe Markley 26. The Wolf shifted from 27 to 1. Governor E. W. Hoch will be the sixth lyceum number 4. Second annual engagement of Lyman H. Howe's moving pictures 9. A Girl of the Mountains 10.

JACKSON.—ATHENAEUM (H. J. Porter): The Goddess of Liberty Jan. 20 to large and well pleased audience. A Man's a Man 21; excellent co.; S. R. O. Van Dyke and Eaton co. in repertoire 24-30, presenting Lena Rivers, For Hearth and Home, Dora Thorne, Across the Trail.

ANN ARBOR.—WHITNEY (A. C. Abbot): Robert Edeson Jan. 20; great attraction; big house. The Goddess of Liberty 22; well received; full house. A Stubborn Cinderella 25; more than pleased a crowded house. House of a Thousand Candles 1. The Three Twins 5. Grace George 8.

MENOMINEE.—OPERA HOUSE (C. I. Cook): University of Michigan Glee Club Dec. 28; good, to large house. The Climax Jan. 6; excellent co., to fair house. The Lily and the Prince 8; good co., to fair house. D'Uebani's Band week of 31. Goddess of Liberty 8. May Robson 17.

PORT HURON.—MAJESTIC (Sam Hartwell): The Old Homestead Jan. 17 pleased good business. A Stubborn Cinderella 20; excellent attraction; S. R. O. sign displayed. East Lynne 22; poor business.

CHEBOYGAN.—CITY OPERA HOUSE (I. H. Erratt): The Wolf Jan. 22; one of the best ever staged here; business good. Dougherty Stock co. 24-29.

DOWAGIAC. — BECKWITH MEMORIAL (W. N. Sawyer): The Girl from Rector's Jan. 29.

ALPENA.—TEMPLE (W. B. Roberson): Local Lodge of Elks' Minstrels, under the direction of Holly Shepard, Jan. 19, 20 to two S. R. O. houses; performance very good. The Wolf 25.

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HILLSDALE.—UNDERWOOD'S OPERA HOUSE (B. H. Widger): The Texas Cattle King Jan. 24; pleased good house. The Girl from Berlin 4.

READING.—OPERA HOUSE (J. W. Pool): Texas Cattle King Jan. 25; fair co. and good house. Music Maker 28; best co. this season. J. C. Rockwell's Sunny South co. 15.

BIG RAPIDS.—COLONIAL (Bartlett Doe): The National Stock co. Jan. 17-22; in repertoire; fair attraction and business.

HANCOCK.—KERREDGE (Ray Kerredge): B. P. O. E. Minstrels Jan. 24, 25 pleased full house. S. A. Boubbs was the director.

BATTLE CREEK.—POST (E. R. Smith): Cole and Johnson in The Red Moon Jan. 25; two performances; fair houses; highly pleased.

MINNESOTA.

ALBERT LEA.—BROADWAY (F. H. Mallory): The Morgan Stock co. Jan. 16-22. Plays: A Southern Rose, The Cry Baby, Dr. Jekyll and Mr. Hyde, The Counterfeiters, In Nevada, Midnight in Chinatown, Queen's Evidence, and The Avengers; packed houses; well satisfied; W. H. Hartigan in Dr. Jekyll and Mr. Hyde was especially good. Thailan Society in A Bachelor's Romance 25. The Climax 27. The Third Degree 31.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Lion and the Mouse Jan. 17 pleased good house. The Third Degree 20 packed the house to the doors; Fernanda Eliscu as Annie Jeffries was wonderfully good; support strong. North Brothers' Comedians 23-30. Mock Sad All Stock co. 6-13. Polly of the Circus 14. The Traveling Salesman 18. The Moonshiner's Daughter 20. Three Twins 26.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): North Brothers presented In Love with Her Husband Jan. 18; Diamond King 19; Hashe 20; Across the Great Divide 21; Girl and the Outlaw 22; a good repertoire co.; pleased good business. Harry B. Harris presented The Third Degree 24 and gave excellent satisfaction to good business. The Whirl o' th Town 3. Moving pictures on open dates.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson): The Merry Widow Jan. 20; packed house; performance best this season; audience enthusiastic; Mabel Willing, George Dameral and Sophie Barnard specially fine; beautiful costumes; fine orchestra.

ST. PETER.—OPERA HOUSE (Ludcke Bros.): St. Elmo Jan. 19; pleased to good business. The Climax 25. Third Degree 28. Moving pictures on dark nights, to continued good business.

BRAINERD.—PARK OPERA HOUSE (F. G. Hall, res. mgr.): The Merry Widow Jan. 22; A. B. O. excellent performance. Polly of the Circus 24; well pleased, to big house. The Man of the Hour 29.

ROCHESTER.—METROPOLITAN (L. B. Leiber): The Texas Ranger Jan. 19; to fair business. The Third Degree 22; well acted; excellent house. The Girl Question 19. The Traveling Salesman 22.

MISSISSIPPI.

JACKSON.—CENTURY (S. C. Marshall): The Isle of Spice Jan. 18; mediocre, to fair business. The Cat and the Fiddle 19 to good house; the Elmore Sisters getting all the applause. Miss Lillian Russell 21 in The First Night; pleased full house; despite the fact that wreck delaying her train, preventing the rise of the curtain until 10.30; no one leaving house. Gretchen Van Studdiford 27. The Girl from Rector's 31.

YAZOO CITY.—THEATRE (D. Wolerstein): The Isle of Spice 17; very good co.; splendid patronage. The Cat and the Fiddle 20 made tremendous hit with large and contented audience; the Elmore Sisters deserve special mention. Grace Van Studdiford 26; very large advance sale. The Girl from Rector's.

MERIDIAN.—OPERA HOUSE (W. B. Jones): Cat and the Fiddle Jan. 17, matinee and night, pleased capacity. St. Elmo 18; good co. and business. Isle of Spice 19, matinee and night; fair co. and business. Grace Van Studdiford in The Golden Butterfly 28.

TUPELO.—OPERA HOUSE (E. W. Armstrong): The Cow Puncher billed for Jan. 19 failed to appear. Tempest and Sunshine 3. The Graustark co. 8.

BILOXI.—DUKATES' (Fred Abbley): The Girl Question Jan. 18; very good co.; pleased large audience. A Pair of Country Kids 28.

COLUMBUS.—THEATRE (James W. Newby): The Girl Question Jan. 24. Lyman Twins 2.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Phillips): The William Grew Stock co. presented Mrs. Temple's Telegram open time Jan. 16-22; this proved one of the most popular bills this capable co. has put on and pleased good business. Open time 23-29. The Morning After the Night Before Tim Murphy in Cupid and the Thriller 19 gave a splendid character presentation in the leading role; business good. Three Twins, with Victor Morley and Bessie Clifford, 30, 31. Paid in Full 1. Harry Woodruff in The Prince of To-night 4-5.——LYCEUM (C. U. Phillips): S. H. Dudley in The Smart Set 16-19, assisted by a good co., scored heavily and pleased crowded business each performance. Sam T. Jack's Extravaganza 20-22 drew good business. School Days 23-28. Frolicsome Lambs Extravaganza 27-29.

HANNIBAL.—PARK (J. B. Price): The Latimore and Leigh Stock co. Jan. 17-22; good co.; business fine. Plays: A Daughter of the South, Queen of the Rockies, All the Comforts of Home, The Creole's Revenge, St. Elmo, and Princess of Patches. The Gingerbread Man 23. A Girl at the Helm 27. Lowery and Morgan's Minstrels 29. Graustark 30. Three Twins 4. The Third Degree 5. A Servant in the House 10.

FULTON.—PRATT'S (Shaw and Newland): Union Station (local) Jan. 20; pleased capacity. The Tiger and the Lamb gave pleasing performance to medium business 21. Montezuma Flowers (lecture) 26. The Girl Question 1.——ITEM: Manager Newland and your correspondent departed 31 for a month's absence in the tropics.

JEFFERSON CITY.—THEATRE (Richard Aeh): The Gingerbread Man Jan. 18 delighted largest house of the season. The Tiger and the Lamb 20; mediocre; light house. The Girl from the U. S. A. 25; to good business. The Three Twins 31.

CARROLLTON.—WILCOXON (W. H. Hutchinson): Black Crook, Jr., Jan. 20; poor business. Edward P. Fitch in Oliver Cromwell 24, assisted by local talent, under the auspices of the Memorial Church; delighted a capacity house.

MOBERLY.—HALLORAN'S (P. Halloran): Gingerbread Man Jan. 20; excellent co.; pleased good house. Girl from U. S. A. 22; good co.; business fair; matinee and night. The Girl at the Helm 26. Graustark 28. The Three Twins 3. The Third Degree 3.

MEXICO.—OPERA HOUSE (A. R. Waterman): The Gingerbread Man Jan. 19 pleased full house. Lowery and Morgan Minstrels 24; business good; pleased. The Girl Question 31. The Girl at the Helm 4.

LEXINGTON.—GEYER GRAND (Charles Geyer): St. Elmo Jan. 18 pleased fair business. A White Elephant (local Elks) 20, 21; enjoyed by packed house.

MACON.—LOGAN (H. R. Logan): Gingerbread Man to S. R. O.; excellent co. Amick Vaudeville co. Jan. 24-29.

MONTANA.

MISSOULA.—HARNOIS THEATRE (C. A. Harnois): The Man of the Hour Jan. 17; pleased; good house. James McIntyre and Thomas Heath in In Hayti 22; gave a fine performance to packed house. Maude Powell 22. Jeffries-Gotch combination 4.——FAMILY (C. A. Harnois): Good business; A Daughter's Sacrifice 24-29.

BUTTE.—BROADWAY (James K. Heslet): Maude Powell Jan. 22 (matinee). Myrtle Kivya as The Merry Widow 3, 4. Bergen Daly 5, 6. David Warfield 14-16.——FAMILY (O. N. Crawford): Harry Cornell Stock co. 23-29 in The Lighthouse Robbery. When the Bell Tolls 30-5.

ANACONDA.—THEATRE MARGARET (F. H. Clinton): McIntyre and Heath in In Hayti Jan. 20 to good business; pleased.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): Jeffries-Gotch co. Jan. 17; good, to capacity house. De Wolf Hopper 18; good, to capacity. Tim Murphy 21, 22; good, to good houses.——LYRIC (L. M. Gorman): A Texas Steer 17-22; good, to good houses. An Innocent Sinner 24-29. Captain Swift 31-5.——ITEMS: The Jeffries-Gotch co. drew the largest house ever attending the Oliver 17. Every seat, including those on the stage, were sold. The house was cleared in ten minutes, using all exits.—In accordance with instructions received from City Engineer Dobson, his deputy, Bert Chipman, inspected the Oliver, Orpheum, Lyric, two Bijou theatres, and Wonderland. All theatres were reported nearly perfect when some suggested changes are made.—Mr. Noble, producing manager at the Lyric, has written several plays. The Maniac was produced here lately, and will be sent on the road next season. Dead Men's Shoes has been produced on royalty for three seasons, and his latest work, Under the Dragon's Claws, a tale of an Americanized Jap, will be produced here this season.—The large crowds in the city last week 17-22, attending the various conventions and the State tournament meeting swelled the attendance at all of the theatres.—New evidence of Lincoln's pre-eminence as an amusement city was given by the Jeffries-Gotch co. management, which announced the receipts as the largest received on tour, not excepting Omaha, Kansas City, St. Louis, and other large cities visited.

FORREST W. TEBBETTS.

KEARNEY.—OPERA HOUSE (J. F. Saup): The Time, the Place and the Girl Jan. 22; S. R. O. and people turned away; good performance; Robert Pitkin scored heavily. House of a Thousand Candles, booked for 29-30 31, canceled. Vernon, hypnotist, 31-3. 5. Brewster's Millions 4.——ITEMS: All good attractions in the musical comedy line are doing exceptional one night stand business here and cos. report Kearney as one of the leaders.—Manager Saup is using excellent judgment in his bookings.

FREMONT.—LARSON (W. A. Lowry, res. mgr.): As the Sun Went Down Jan. 18; large and well pleased business. National Stock co. opened in repertoire to usual large opening night 23-27. House of a Thousand Candles 28.

NORFOLK.—AUDITORIUM (M. W. Jencks): Human Hearts Jan. 17; mediocre co.; small house. The House of a Thousand Candles 26 (return). Corrine Snell 27.

YORK.—OPERA HOUSE (W. D. Fisher): Little Johnny Jones Jan. 20; good business; pleased. Boston Ideal Opera co. 26.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Charles E. King, bus. mgr.): Sherman's moving pictures Jan. 22 delighted big business matinee and night. Same 29 and 5. Leigh De Lacey 7-12.

PORTSMOUTH.—THEATRE (F. W. Hartford): Pictures and vaudeville Jan. 17-22 to fair houses. Same 24-29 opened well. Quincy Adams Sawyer 4.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Theatrically speaking, this was a dull week with the usual programme of pictures holding the boards, excepting Jan. 27, when vaudeville was presented. Al. H. Wilson in Mets in Ireland 4.——ITEMS: Virginia Hennings (Mrs. Walter Mann) who appeared at the Auditorium 22, was quietly entertained in town over Sunday.—Marian Herriman, a local girl, was heard in piano selections at the Opera House, Mt. Holly, N. J., 24.—J. J. Bucher, the illustrated song soloist of Philadelphia, closed at the Majestic 22. Mr. and Mrs. Bucher will appear in vaudeville under the team name of Bucher and Nelson in a song sketch now being arranged for them.—Professor Otto Kohler, of Kohler and Adams, and owner and manager of Kohler Place and Recuperating Camp, at Hollister, On-White River, Mo., extended a cordial invitation to the writer to visit that famous resort in the Ozark Mountains when in need of health, happiness and contentment. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE (John and Emma Ray Jan. 21, 22, in their old standby, King Casey; the business was good, considering the play had been given here a number of times; Mr. Ray was as funny as usual and secured the usual number of laughs. Henry W. Savage's co. appeared 24 in The Love Cure to a large audience; the co. was a very excellent one; Charley J. Ross, as Torrell, was the Craig Campbell; the new tenor, was a revelation to patrons of musical plays, and he received an ovation after each selection; the entire production was on the usual lavish Savage scale. Elsie Janis made her first Trenton appearance 25 in George Ade's The Fair Co-Ed, and scored an instantaneous hit; the entire performance went with a whirl that delighted the capacity house. U. T. C. 1, George Cohan's Yankee Prince 3. Richard Carle in Mary's Lamb 4. Al. H. Wilson in Mets in Ireland 5. Mrs. Fiske's date of 31 has been changed to 11 on account of sickness.——ITEMS: The orchestra at both The Love Cure and The Fair Co-Ed performances was augmented to twice its usual number, which was very much appreciated.—The Trent experienced a fine week's business with Jesse L. Lasky's Twentieth Century and James Newell, a local baritone, who made his first professional appearance 24 and scored an instant success. ALBERT C. D. WILSON.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore): Charles Frohman presented for the first time on any stage Billie Burke in Mrs. Dot Jan. 21, 22 to packed houses; Miss Burke was charming in the role; Mrs. Dot Worthely and the supporting co. was a strong one; all parts being in competent hands. Motion pictures 24, 25. M. Thomashevsky's all star Yiddish co. in Life of a Woman, headed by Max Rosenthal, 26. Ethel Barrymore opened her season here 28, 29 in Mid-Channel.——SAVOY (Harry Brown): Jacob P. Adler, with an all star cast, in God's Punishment.

PATERSON.—LYCEUM (Francis J. Gilbert): Thomas E. Shea and his capable co. in The Bells, Counsel for the Defence, and Dr. Jekyll and Mr. Hyde; the patrons who turned out in goodly numbers greatly enjoyed the efforts of the co. The Singer from Leipzig 31-2. In the Bishop's Carriage 3-5.——ITEM: Francis J. Gilbert, the genial manager of the Lyceum, will shortly become a full fledged Elk, having been elected a member of Paterson Lodge, No. 60.

NEW BRUNSWICK.—OPERA HOUSE (J. W. Busk, res. mgr.): Elsie Janis in The Fair Co-Ed Jan. 26; house completely sold out days before, notwithstanding advanced prices were charged; the piece scored a hit.

BAYONNE.—OPERA HOUSE (A. H. Woods): Charley's Aunt Jan. 24-29; by the Bayonne Stock co.; poor business. The Heart of Maryland 31-5.

BRIDGETON.—CRITERION (Ed. B. Moore): Moving pictures Jan. 24-29. U. T. C. co. 2.

NEW MEXICO.

SILVER CITY.—ELKS' OPERA HOUSE (H. H. Betts): Strollers (local) repeated their performance of His Friend, the Baron, Jan. 14; to good business; performance much smoother than first production. The Lions 17-19; to deservedly small houses. The Lion and the Mouse 20. Gingerbread Man 19. Tempest and Sunshine 25. A Woman of Mystery 28. Man Asleep Mar. 3. Married in Haste 11.——ITEMS: Stronghearst and Man on the Box failed to put in an appearance (probably reviewed a Santa Fe R. R. folder since booking).—The Strollers presented His Friend, the Baron, to the patients of the U. S. General Hospital for Tuberculosis at Fort Bayard 15; officers, enlisted men and patients all loud in their praise of the performance; after the performance the co. (some thirty people) were entertained by the officers at the Officers' Club.—This co. is booked for an appearance in the El Paso Theatre at El Paso, Tex., on 12.—Polly of the Circus has paper up for a performance, but no dates are yet announced.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Watcher Jan. 20-22; proved intensely interesting, scoring a pronounced success, being interpreted by a cast of unusual merit, including Percy Haswell, Cathrine Countiss, Thurlow Bergen, John Emerson; the audiences were large and enthusiastic. Mischa Elman, violinist, 24; was accorded a hearty reception by an immense audience of music lovers; this clever artist appeared under the local direction of Frank Bill Rogers. Albania Orchestra (local) 26; fine programme; big audience. Laurence Irving and Mabel Hackney in The Affinity 27-29. Frank Daniels in The Belle of Brittany 31-1. Oscar Hammerstein's Opera Comique 3-5. Jefferson De Angelis in The Beauty Spot 9, 10.——EMPIRE (James H. Rhodes, res. mgr.): Weber and Rush's Dainty Duchess co. 20-22; in a two-act musical comedy, with Frederick Ireland in lead, and a pleasing olio; drew packed houses. Fred Irwin's Big Show 24-26; fully sustained its popularity; Margaret Bennett, Watson Sisters, Harry Campbell and Tom Robinson were prominent in the caste. Columbia Burlesquers 27-29. Bryant's co. 31-2. College Girls 3-5.——GAIETY (H. D. Nichols): Kentucky Belles 20-22; had a large following and provided a fine performance; the olio were Graham and Randall, who always please; Joe Opp, George Egan and La Belle Helene. Cherry Blossoms 24-26; did full capacity business; show scored heavily; the Misses Emerson, Leslie and Miller and Billy Inman were chief entertainers; the sun dance by Princess Sembari also won favor. Americans 27-29. Docklings 31-2. Imperials 3-5.——ITEMS: The French Dramatic Club, of New York city, will give La Papillonne, a three act comedy, at Centennial Hall 12 under the auspices of the Alliance Francaise.—The State Forest and Game Commission and their guests, numbering 250, attended the Irwin Big Show at the Empire Theatre 25.

GEORGE W. HERBICK.

ROCHESTER.—LYCEUM (M. E. Wolff): Mabel Taliaferro in Springtime 21, 22; entertained big houses at each performance; her work was artistic throughout, while that of the rest of the co. was fully adequate. The Yankee Prince 24, 25; played to capacity houses; Tom Lewis, as Steve Daly, was given an ovation at each performance; Mr. Cohan's music soon had the audience whistling the popular airs. The Young Turk 27-29; Max Rogers' latest starring vehicle was well received by big houses; Mr. Rogers shared honors with Maud Raymond. The Man Who Owns Broadway 1, 2.——BAKER (D. M. Cauffman): Davy Crockett 24-29; the Lytell co. made an excellent presentation; Mr. Lytell and Miss Emmett were both seen to advantage; the support was good.——CUMIK'S (F. G. Farry): Vaughan Glaser and his co. in St. Elmo 24-29; drew capacity house at each performance; Mr. Glaser, having played a season in stock here, is an old favorite, so that the demand for seats was unusually large; Mr. Glaser had an excellent supporting co., and they made St. Elmo a vital play. Way Down East 31-5.——CORINTHIAN (H. G. Jacobs): College Girls 24-29; to big business. Their offering was a farce comedy entitled At Home and Abroad, which furnished clean and sparkling fun for Joe Fields, George B. Scanlon and Lillian Floyd kept the house in continual laughter; the chorus was large and sang well.——ITEM: Sam Harris and George M. Cohan were in town for the production of their Yankee Prince.

E. G. ZIMMER.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): Buster Brown entertained two fair houses Jan. 20. The Servant in the House 22; two good houses; splendid performance; Creston Clarke was a capital Masson, Clay Clement a strong Drainman, Lizzie Hudson Collier a thoroughly adequate Mrs. Smythe, and Edith Speare a captivating Mary; John Westley, as the Bishop of Lancashire, George Irving, as the Rev. William Smythe, and Henry Travers, as Rogers, also contributed good work. The Soul Kiss 27. The Traveling Salesman 29. Helen Grayce 31-5, 5. Follies of 1900 4.——ITEMS: The owners of the Family Theatre, the interior of which was destroyed by fire recently, have decided to rebuild that house at once.—The seating capacity will be increased nearly one-half and the house improved in every way.—Work is progressing rapidly on the new Orpheum and the management expects to have it ready for opening late in February.—At that time control of the Happy Hour Theatre will pass from control of the Messrs. Van Demark and revert to the Connelly Brothers, who have not announced the future policy of the house other than that they are considering several proposals from prominent managers for its occupancy.—Robert Fenwick joined the Forepaugh Stock co., Indianapolis, Ind. J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): The Third Degree, with Helen Ware and Ralph Delmore of the original cast, drew large and interested audiences Jan. 20-22. The Yankee Prince, with Tom Lewis, proved lively and was well attended 25. Grace La Rue in Miss Molly May 27, 28. Cohan and Harris' Minstrels and George Evans 31. Follies of 1909, with Eva Tanguay, 1, 2. Raymond Hitchcock 4. Boston Symphony Orchestra 5.——BASTABLE (S. Bastable): Barney Gilmore in Dublin Dan, the Detective, to good business 20-22. Lawrence Irving and Mabel Hackney in The Affinity pleased fair sized houses 24-26. Luis Glaser 28, 29. Going Some 31-2. David Higgins 3-5.

E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): Stetson's U. T. C. Jan. 19, matinee and night; good; pleased big business. The Mummy and the Humming Bird 22; two performances; pleased excellent business. The Geisha 25 (Watertown Musical Union); an excellent amateur performance; Sally Spencer and Mrs. Robert Williams excellent; Miss Spencer's solo, "Jewel of Asia," well rendered; Frank Cramer and Herbert Olin well cast; Jack Stack as Marquis Imari displayed much talent; Charles Winslow gave excellent performance as Reginald Fairfax; Anna Etherington as Nan, very clever in property and costumes unusually good; orchestra, under direction of Professor Seymour, excellent, and much praise due W. H. Smith, of New York, who staged production; an excellent performance, presented to S. R. O.; repeated 26, 27. State Grange Meeting 31-4. Laurence Irving and Mabel Hackney in The Affinity 5.——ITEMS: Advance sale for Cohan and Harris' Minstrels 28 heavy.—Elks will hold annual ball in State Armory 31.

ROME.—LYRIC (Edward J. Gatley): The Toy Makers Jan. 1; two performances, to fair houses. Polly of the Circus 6; excellent, to good house. Sunny South 12 pleased fair house. Going Some 11; fine, to capacity. The Holy City 15; two performances, to good houses. The Time, the Place and the Girl 18; fair co., to small house. The Blue Mouse gave the most excellent satisfaction the 20th to the largest house of the season. Uncle Tom's Cabin 21 to two full houses. The Affinity 2. The Man on the Box 7. Mollie Bawn 9. Field's Minstrels 14. The Fortune Hunter 21.——ITEM: The Rome Theatre Co. has bought the lease of the Lyric from the Stanwix Co., F. R. Loescher, treasurer, and in the future all business will be conducted by Rome Theatre Co., under the management of Edward J. Gatley.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark): Dustin Farnum 1.——ARMORY (E. M. Hart): The Servant in the House 21 gave excellent satisfaction to good business. The Man on the Box 22 was greeted by good attendance. The Yankee Prince 26. The Wizard of Wiseland 29. The Follies of 1909 31.——ITEM: E. M. Hart, manager of the Armory Theatre, has sold the lease to Frank A. Keeney, of Brooklyn, N. Y., owner of the Keeney Theatre, Keeney's Knickerbocker, Brooklyn; Third Avenue, New York, and Keeney's Theatre, New Britain, Conn., who will open the house with vaudeville after 1.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): The Holy City, with Clarence Bennett, pleased fair business Jan. 21. The American Vitagraph 22; drew two S. R. O. houses and gave usual pleased. The Man on the Box, with Walter Wilmer in the title role, delighted a full house 24; Mr. Wilmer, as Robert Warburton, and Louise Langdon, as Betty, were exceptionally clever. Lyman H. Howe's moving pictures 25; drew a packed house and pleased everybody. American Vitagraph 29. The Shuberts will present Laurence Irving and all star co. in The Affinity 1.

SARATOGA SPRINGS.—BROADWAY (Fred C. Mallery): Howell-Keith co. closed a very successful engagement Jan. 22 with The Girl from Montana; co. and production excellent; audience delighted. The Holy City 24, with Clarence Bennett as John the Baptist; entertained a fair sized and greatly pleased audience; co., costumes and scenic effects excellent. Roosevelt's African Funmakers 29. The Henry Family Comedy and Vaudeville co. 31-5. Wizard of Wiseland 4.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters): The Third Degree Jan. 18; excellent co.; good business. The Soul Kiss 20; poor co.; fair business. Polly of the Circus 21; very good co. and business. Time, Place and the Girl 22; fair co. and business. The Servant in the House 24; very fine co.; business fair. Yorke and Adams in In Africa 25; good attraction and business. The Toymakers 29; matinee and night.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures and vaudeville Jan. 22; packed house; very good programme. Chauncey Keiffer co. 24-29; plays first half of week: The Young Wife, The Russian Spy, and Pretty Peggy; best repertoire show ever here; fair business; all well staged, and D'Alma's Dog, Pony and Monkey Circus was a great feature. The Gilbson Family Reunion (local) 4. The Man on the Box 11.

NEWBURGH.—ACADEMY (Fred M. Taylor): Helen Grayce co. closed week Jan. 17-22, with Thelma. The Pit, The House of a Thousand Candles; to S. R. O. Moving pictures 24-29 (except 26); to crowded houses; pleasing performances. Scottish Concert 26; to crowded house; pleasing performance. The Yankee Prince 31. Moving pictures 1, 2, 3. Al. G. Field's Minstrels 4.

AUBURN.—NEW JEFFERSON (Reis Circuit Co.): U. T. C. Jan. 24; capacity. Travel-

ing Salesman 25; excellent business. Molly May 26; good house. Soul Kiss 28; good business. Mummy and Humming Bird 29; fair house. Man Who Owns Broadway 3.——BURTIS AUDITORIUM (J. N. Ross): Dark 24-29. Laurence Irving 4.——BURTIS GRAND (J. N. Ross): Dark 24-29.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles McDonald): Lulu Glaser in One of the Boys Jan. 27; new and well staged; pleased capacity house. Emma Bunting Stock co. 1-6; to good business. Dustin Farnum in Cameo Kirby 3.——MOHAWK (Charles Taylor): Fred Irwin's Burlesque 27-29; to fair houses; good performance. The College Girls 31-2; business good.

COHOES.—NEW THEATRE (Streeter and Maynard): Opened with stock co. Jan. 31 in Du Barry.——ITEM: House is fireproof and has seating capacity of 1,000. Stage is 27 x 54 x 44. Equipment up to date and thoroughly adequate. Miss O'Brien is stage-manager and Joseph Greely occupies the box-office. Prospects look very bright for a prosperous season.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Grace La Rue in Molly May Jan. 22; fair; good house. Symphony Concert (local) 24; fine. Lyman Howe's moving pictures 25; very interesting. The Holy City 27. George Cohan's Yankee Prince 29. The Taylor Stock co. 31-4. Al. G. Field's Minstrels 5.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman; F. S. Wilson, asst. mgr.): The Mummy and the Humming Bird Jan. 31. Wilson's moving pictures on all dark nights. Beginning 1 Claude Palmatier will be the assistant manager of the Opera House in place of Mr. Wilson, whose time expires at that time.

GLOVERSVILLE.—DARLING (Will E. Gaut): The Mummy and the Humming Bird Jan. 20; matinee and night; good patronage. Lyman Howe's pictures 22; matinee and night; to capacity. The Holy City 29. Wizard of Wiseland 3.

HORNELL.—SHATTUCK OPERA HOUSE (Charles Smith): Time, Place and the Girl Jan. 20; capacity house and general satisfaction. The Soul Kiss 25; to S. R. O.; performance satisfactory; notably good work was done by Sam Lewis and Robert Lett.

GLENS FALLS.—EMPIRE (J. A. Holden): Howell Keith Stock co. Jan. 24-29; opened to S. R. O.; plays first part of the week: A Soldier's Vow, A Jealous Wife, and Lena Rivers. Howe's pictures 27. Wizard of Wiseland 5. Field's Minstrels 8.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett): Paid in Full Jan. 10; fair performance; large audience. Howe's Travel Pictures 19; fine entertainment; good business. The Mummy and the Humming Bird; fair co.; fair sized audience. Martin's U. T. C. co. 10.

OSWEGO.—RICHARDSON (Frank E. Foster): Stetson's U. T. C. Jan. 20, matinee and night; good co.; capacity business both performances. Mummy and the Humming Bird 24 canceled. Cohan and Harris' Honey Boy Minstrels 29.

CORTLAND.—THEATRE (L. M. Dillon): Pictures and vaudeville Jan. 17-22; good business. Jeffries-Sharkey and Johnson-Burns fight pictures 24. The Traveling Salesman 26.——AUDITORIUM (E. M. Cooper): Roller skating to large business 22-29.

CORNING.—OPERA HOUSE (Ernest J. Lynch): The Soul Kiss Jan. 26; pleased good house. The Traveling Salesman 28. Chauncey-Keiffer Stock co. 31-5.

LYONS.—MEMORIAL (Burt C. Ohmann): Stetson's U. T. C. co. Jan. 26; satisfied good house. Moving pictures on all dark nights to good business.

ONEONTA.—THEATRE (Fred Gillen): Taylor Stock co. Jan. 24-29; good co., playing to crowded houses. Vaudeville and moving pictures 31-5.

WELLSVILLE. — BALDWIN (Interstate Amusement Co.): J. L. Rockwell's New Sunny South Jan. 28.

PLATTSBURG.—THEATRE (M. H. Farrell): Howe's moving pictures Jan. 28; full house; satisfactory performance.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (J. D. Arnold, res. mgr.): Prince Chap Jan. 19; good co. and business. Girl of the Golden West 25; very good co.; to large and appreciative audience. Florence Davis in Are You a Suffragette? 27.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): The Gentleman from Mississippi's date has been changed to Jan. 26 instead of 27.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Dark. J. Adam Bede in lecture for High School Course 31.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Johnson-Ketchell fight pictures Jan. 22 drew several big houses. Chautauqua (home talent) Minstrels 27, 28. Graustark 3. The Traveling Salesman 8. WILLIAM H. McGOWN.

SPRINGFIELD.—FAIRBANKS (Harry A. Ketcham, bus. mgr.): G. P. Huntley in Kitty Grey Jan. 21; co. very good and gave an excellent musical comedy, to fair business. Arsene Lupin 28. The Goddess of Liberty 29. Grace George 2.——GRAND (Springfield Theatre Co.): Mary Mannering in A Man's World 20; a fine play and with an excellent co.; delightful presentation to good sized audience. Daniel Boone on the Trail 21, 22; to light patronage. The Manhattan Stock co. 24-29; co. satisfactory and opened to very good business; plays: Little Miss Robinson Crusoe, Hearts of the Blue Ridge, The Slave Girl, Escaped from the Law, Prisoner of Andersonville, The Man from Sacramento; specialties by the Great De Vilbis, Berline Farnsworth, Helen Forrest Russell, Jack Ball, the Electric Trio. Culhane's Comedians 31-5.——ITEM: The Manhattan Stock co. announces that E. Homan Nestell will leave the permanent stock co. at Albany, N. Y., and will join the Manhattan Stock co. at Springfield, O.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Herbert Kelcey and Effie Shannon in The Thief 21; excellent production and good business. James K. Hackett in Samson 24; fine cast; gave every one of the large audience entire satisfaction. Eight Bells 29. Beverly of Graustark 27, 28. Man of the Hour 2. Howe's pictures 3. A Gentleman from Mississippi (Burr McIntosh) 12.——GRAND (O. L. Eisler): The Girl of the Mountains 24, 25; pleased; to fair business. Madame Nazimova in A Passion Flower 26; excellent satisfaction; to large business. Charles Grapewin in Above the Limit 27, 29. Three Weeks 30-1. Mary Mannering in A Man's World 4. McFadden's Flat 7-9. Pierre of the Plains 10-12. A Knight for a Day 14-16. David Higgins 17-19 in His Last Dollar. Monte Cristo 21-23. The Mummy and the Humming Bird 24-26.——ITEM: Isle of Spice co. closed here week of 22.

NORWALK.—GILGER (W. A. Roscoe): Keyes Sisters Stock co. Jan. 17-22; last three nights: The Girl from Sky Farm, Dr. Jekyll and Mr. Hyde (Wyoming matinee), and A Romance of York State; pleasing to satisfactory returns; this co. was to have played Warren, Ohio, 24-29 but owing to a misunderstanding another attraction was booked for same date, so they opened their second week here 24, to capacity business; plays first three nights: Folks Up Wolf Creek, Adrift in New York, and Wyoming. Byrne Brothers' Eight Bells 1. Howe's pictures 5.

DAYTON.—VICTORIA (William Sander): Miss Patsy Jan. 19; very clever; good house. G. P. Huntley in Kitty Grey 20; good; fair house. White Squaw 21, 22; fairly good; poor houses. Hattie Williams in Detective Sparkes 25; excellent; good business. Goddess of Liberty 26. Arsene Lupin 27. Grace George 31. Kissing Girl 1. Doctor Wullner 4.——NATIONAL (Gill Burrows): Checkers 17-19; fair; good houses. St. Elmo 20-22 pleased S. R. O. Fiske O'Hara in Wearing of the Green 24-26; good; fair houses. Strongheart 27-29. Via Wireless 31-2. Ward and Vokes in The Promoters 3-5.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald): Tempest and Sunshine Jan. 24 pleased good house. A Knight for a Day 31. The Gentleman from Mississippi and The Traveling Salesman coming.——ITEMS: Marvin Landrum closed with the Tempest and Sunshine co. at Wellsboro, Pa. The manager, A. J. Woods, has been playing the part, but will be relieved at Chillicothe, O., by Harry Burnham, who will join the co. in that city.—On nights not used by traveling cos. Fred Stires is running moving pictures and vaudeville to good business.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup): Manhattan Theatre co., with Elia Kramer as star, Jan. 20-22; fine co.; drew crowded houses; plays: Man from the West, Tennessee Feudist, The Clansman, Dora Thorne, Culhane's Comedians 24-29; drew fair houses; plays: Girl of the Hills, Thelma, St. Elmo, Battle for Life, Du Barry, Lena Rivers, Straight Road 2. Manhattan Theatre co. in Carter of the Lazy Y 4.

ASHTABULA.—LYCEUM (S. F. Cook): Phidelah Rice, of the Lyceum Lecture Bureau, Jan. 25, under auspices of local lecture course.——ITEM: Brown of Harvard 24; splendid co.; excellent business. Out in Idaho 29, matinee and evening.——ITEM: Brown of Harvard co. enjoyed a sleigh ride about the city and vicinity in the afternoon of 24. Their sleigh, festooned with pennants and the Harvard crimson, proved to be a neat advertising feature as well as a pleasant ride.

CANTON.—OPERA HOUSE (E. E. Rutter, res. mgr.): George Arliss pleased a fair house Jan. 18. Nancy Boyer Stock opened 24 to capacity and continued to large business for balance of time. The Traveling Salesman 29; sold out three days in advance.——ITEM: Nancy Boyer co. opened to one of the largest houses on record and kept it up all week.

TIFFIN.—OPERA HOUSE (C. F. Collins): The Manhattan Stock co. Jan. 18-22 to good business; co. above the average. Plays: Little Robinson Crusoe, The Slave Girl, The Man from Sacramento, and The Woman from Martinique. Beverly 25 to good business and satisfaction. The House of a Thousand Candles 28. The Servant in the House 29.

LIMA.—FAUROT (L. H. Cunningham): Culhane's Stock co did a fair week's business Jan. 17-22. Jack Beall's Testimonial (local) drew S. R. O. and gave satisfaction 24. A Stubborn Cinderella 27. A Girl of the Mountains 29. Hyde's Theatre Party, featuring Jack Warburton, week 31-5.

HAMILTON.—SMITH'S (Tom A. Smith): Daniel Boone on the Trail Jan. 19; paying business. Charley Grapewin in Above the Limit 23 pleased the usual big Sunday houses. Tempest and Sunshine 30. Allen Stock co. 31-5. Ward and Vokes 6. The Thief 7. The Climax 8. The Golden Girl 10. A Knight for a Day 13.

PORTSMOUTH.—GRAND (C. F. Higley): A Knight for a Day Jan. 25 pleased good business. Parsifal 29. The Traveling Salesman, under the auspices of the Local United Commercial Travelers, 4. Howe's moving pictures 5. The Time, the Place and the Girl 14. A Gentleman from Mississippi 19.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Frank G. Smith (lecture) Jan. 19 pleased a full house. Lyman H. Howe's moving pictures 21 pleased fair house. Traveling Salesman 22 pleased full house. House of a Thousand Candles 26. A Knight for a Day 5. Beverly 8.

ALLIANCE.—COLUMBIA (J. Stanley Smith): The Traveling Salesman Jan. 24; packed house. California Girls 26; pleased topheavy house. John L. Sullivan 28. Nancy Boyer Stock co. 29-5. Daniel Boone on the Trail 10. Polly of the Circus 11.

STEUBENVILLE.—GRAND (A. M. Morley): The Eight Bells Jan. 20 pleased good business. Howe's pictures 26; very good; fair returns. California Girls (burlesque) 31. The Third Degree 7.

FINDLAY.—MAJESTIC (C. L. Gilbert): Daniel Boone Jan. 29. Howe's moving pictures 31.——GILLETTE (William Larkina): The Manhattan Stock co. 24-29. Plays: The Man from the West and The Tennessee Feud; pleased fair houses.

CAMBRIDGE. — COLONIAL (Hammond Brothers): A Girl of the Mountains Jan. 20; fair attraction and house. St. Elmo 21 (return); small house; performance poor. Mary Mannering 22 in A Man's World; fair attendance; splendid attraction.

FREMONT.—OPERA HOUSE (Heim and Haynes): The Blue Mouse Jan. 18; pleased fair audience; co. closed season here and most of co. left for New York. Graustark 12. Travelling Salesman 18. The Climax 23.

MANSFIELD.—OPERA HOUSE (Allbaugh and Doeright): Lyman H. Howe's moving pictures Jan. 18; to a fair house. Lid Lifters 25; played to a good house. The House of a Thousand Candles 27. The County Sheriff 1.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seyville): Man of the Hour Jan. 31 (return). The Traveling Salesman 3. Byrne Brothers in Eight Bells 5. The Time, the Place and the Girl 9. Graustark 22.

ELYRIA.—THEATRE (H. A. Dykeman): Brown of Harvard Jan. 25 satisfied good business. Howe's pictures 2. Traveling Salesman 15. Polly of the Circus 16.

CANAL DOVER.—BIG 4 OPERA HOUSE (W. H. Cox): Girl of the Mountains Jan. 19; fair business. John L. Sullivan 26. The Time, the Place and the Girl 8.

VAN WERT.—AUDITORIUM (J. Frank Homan): The Wolf 3; canceled. Toymakers 15. Traveling Salesman 24.

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): Howe's pictures Jan. 20; a large and appreciative audience. Tempest and Sunshine 26.

POMEROY.—OPERA HOUSE (J. M. Kaufman): Dark Jan. 17-22. H. V. Adams, lecturer, 27.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell): Daniel Boone on the Trail Jan. 28. Ernest Harold Baynes (Lecture Course) 29.

URHICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): Ye Colonial Stock co. 8-12.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Thief, with Herbert Kelcey and Effie Shannon, Jan. 27.

MARION.—GRAND (Edmond Bois): The California Girls Jan. 24 pleased a good house. Billy 27. The House of a Thousand Candles 29.

MARIETTA. — AUDITORIUM (L. M. Luchs): The Johnson and Ketchell fight pictures Jan. 24. A Knight for a Day 2.

OKLAHOMA.

TULSA.—GRAND (Oscar V. Nix): Trixie Friganza in American Idea Jan. 22 pleased packed house. Red Mill 31.——BIJOU (Professor Bichoff): William Cross Musical Stock co. 17-22 pleased fair business. Raymond Teal Musical Stock co. 24-29.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The National Stock co. Jan. 17. A Country Girl 18. Moonshiner's Daughter closed 19 on account of a disagreement. The Golden Girl 23; good co. and excellent business. Polly of the Circus 26.

M'ALESTER.—BUSBY (A. B. Estes): The American Idea Jan. 20 pleased good business. Lena Rivers 22; ordinary co.; small house. Golden Girl 29. Polly of the Circus 29. Ole Oleson 2. Red Mill 7.

ARDMORE.—OPERA HOUSE (Frank Robinson): The House of a Thousand Candles Jan. 19 to well filled house. The Red Mill 28.

BARTLESVILLE.—OKLAH (John Flinn): Old Clothes Man Jan. 27. Polly of the Circus 2. The Red Mill 3. The Third Degree coming.

SHAWNEE.—BECKER (John Franing): Polly of the Circus Jan. 27.

OREGON.

MEDFORD.—OPERA HOUSE (Charles D. Hazelrigg): Max Figman in Mary Jane's Pa. Jan. 15; excellent co., to capacity; many curtain calls. The Wolf 19; good co. and business. Brewster's Millions 26. Rose Melville in Sis Hopkins 28. Frederick Ward 29. The Charles B. Hanford co. 12. The Great Divide co. 15. Strongheart 17. The Lion and the Mouse 23.——ITEM: Business has been exceptionally good this season and Manager Hazelrigg is outlimistic regarding outlook for future.

SALEM.—GRAND (John F. Cordray): Beverly Jan. 17 pleased big business, with only an average co. The Wolf 22. Sis Hopkins 24. Y. M. C. A. Lecture 26. Brewster's Millions 29.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): Die Forster Christ'l (in German) Jan. 24, under the auspices of the Reading branch of the German-American Alliance; the music and drama were applauded liberally by the very large audience. The co., which came intact from the German Theatre, Philadelphia, was excellent, and was headed by Emilie Schonfeld as Christine and Ludwig Koppee as Kaiser Josef II. Al. G. Field's Minstrels 25 to S. R. O.; this organization of entertainers is a popular one here and succeeded, as usual, in their efforts to please. The Love Cure 26 to another S. R. O. house; heralded as the legitimate successor to The Merry Widow, it stirred up a great deal of enthusiasm among the city's theatregoers, who turned out in force, and the performance was a distinct success. Charles J. Ross played the role of Torelli, leading man at the Novelty Theatre, in a capital manner, while Eleanore Henry, substituted for Elsie Bowen, as Nellie Vaughn the prima donna, was likewise decidedly captivating and graceful. Florence Reid, in Eva Fallon's role of the heiress, won favor, especially by her rendition of the "Bold Bad Man." Craig Campbell was a pleasing tenor, and Fred Frear repeated his success as the fat father. Alice Hosmer, in her duet with Mr. Ross, caused much laughter and carried her avoirdupois with ease and grace. The orchestra, under the direction of Augustus Barrett, was a feature. Elsie Janis in The Fair Co-Ed 27. The Harvest Moon 28. Richard Carle in Mary's Lamb 29, with matinee. The Power of Truth 1. The Servant in the House 2. Mrs. Fiske in Salvation Nell 3. A Dream of Mysticland (local) 4. 5.——ITEMS: Fred K. Stittsman, of this city, son of Levi Stittsman, advertising agent for the Academy of Music and Grand Opera House, was in town last week with the Kirk Brown co., of which he has been a member for the last few years. Mr. Stittsman joined the co. while it was playing an engagement at the Grand, then a repertoire house, and was assigned to a small part. Despite the fact that he had no previous stage career, "Young Stitts," as the boys knew him, quickly made good and was advanced to a prominent place in the cast. His friends did not overlook this and many were the congratulations which he received from them during his stay in the city.—During the past few weeks business has been on the increase, and there is every reason to believe that the remainder of the season will be equally successful.—Since Emanuel Loeb took the position of press representative for the Academy the public has taken cognisance of the fact that that playhouse has secured the services of one of the best equipped men in the city. Mr. Loeb was formerly identified with the reportorial staff of the Reading *Telegram*, and is at present serving his second term as a member of the School Board.

SCRANTON.—LYCEUM (C. L. Durban): The New York Italian Grand Opera co. Jan. 22 canceled. The Drummer Boy of Shiloh 24-26 to three excellent houses; the play was given by a co. of local players in a very creditable manner; it was well staged by A. F. Nall, the owner of the play, who also played the part of Uncle Joe and scored; special mention should be made of the tableaux at the end of each act. Elsie Janis in The Fair Co-Ed 28; big advance sale. The Soul Kiss 31. Al. Wilson 1. Al. Field's Minstrels 2. Richard Carle 3. Mrs. Fiske in Salvation Nell 5.——ITEMS: H. H. Bliss, manager of the Academy, has been recalled to the home office of the Bijou Circuit, and his place is filled by George F. Dunbar, of Elmira, where he was manager of the Shea Theatre, which was lately destroyed by fire.—Mr. and Mrs. William David, of New York city, gave a recital at the Y. M. C. A. 22 for the benefit of the Home of the Friendless. Mrs. David is a harpist and her husband is a monologist; excellent business.—It is about settled that there will be no remodeling of the old Star Theatre into a playhouse for the Shuberts. Plans for the remodeling of the building for this purpose were recently prepared and bids asked on them. Since then nothing has been announced and it is believed to have fallen through. The Star Theatre is about to be purchased by the street car co., to be used as a terminal. "To what base uses," etc.

HARRISBURG.—MAJESTIC (N. C. Mirick, local mgr.): Richard Carle in Mary's Lamb to very good business Jan. 22; this was the second time the play was produced here and it repeated the success of its first production; the co. was practically the same. Mr. Carle is sure of a hearty welcome in this city, as his peculiar methods of funmaking strikes the popular chord. Al. H. Wilson in Mets in Ireland 24; the attendance very good; pleased. Mr. Wilson had the assistance of the local lodge of the Knights of Columbus, who were to share a percentage of "the take" after a certain amount was reached, but it was not reached; hence the tears of the K. of C. The Harvest Moon, the most recent success of Augustus Thomas, was produced by co. of more than ordinary merit 26, headed by that sterling actor, George Nash. We have agreeable recollections of Mr. Nash in a contrasting character role in The Witching Hour of the past season. In the role of Mr. Vavin Mr. Nash made the hit of his career. The comedy element was in the able hands of Jennie Rustace and John Saville, who were able to extract much laughter for their efforts. Taken as a whole, the play was one of the successes of the season. The Love Cure 27. St. Elmo 28, 29. The Servant in the House 31, 1. Elsie Janis 3.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Stephanie Longfellow in In the Bishop's Carriage Jan. 24 was greatly enjoyed by a small audience. Henry W. Savage's co. in The Love Cure 25, with orchestra and fine stage settings, pleased a very large audience. The County Sheriff 26; satisfactory co. and performance, with fair returns. The Harvest Moon 27, with good co. headed by George Nash, pleased a fair house. Elsie Janis in The Fair Co-Ed 1. Al. W. Martin's U. T. C. 2. Burgee's Band Concert 4. Mrs. Fiske in Salvation Nell 5. George W. Cohan's The Yankee Prince 7.——ITEMS: Abbott Adams, one of the principals in Richard Carle's Mary's Lamb co., was the guest of relatives here 23.—The Institute Dramatic Association, of Lancaster, Pa., presented the comedy drama Clouds in Lyceum Hall, for the benefit of St. Anthony's Church, to a full house Jan. 26. The characters were assumed by John G. Long, Edward G. Marion, Carl Ruof, Henry Hungelman, Cletus V. Atkins, John Welman, Fred G. Long, Ursula Yeager, Mary McGrann, Frances Frailey, Elizabeth R. Marion, Anna Scheetz, Kathryn Wendel, and Kathryn Harmon. On Feb. 4 the play will be given at Elizabethtown, Pa., for the benefit of the Catholic Church at that place.

ALLENTOWN.—LYRIC (N. E. Worman): The Partello Stock co. opened Jan. 24 for five days' engagement in Those Middleton Girls for matinee and The College Girl, night performance, to fair houses; the co. was headed by Harry J. Leland and Ida Parks; good specialties by Blockson and Burns, and Hayes, the Handcuff King; pleased audiences. Al. Field's Minstrels 26, matinee and night, to full houses; all the old favorites are with the co. and the performances were thoroughly enjoyed by the large audiences. Elsie Janis in The Fair Co-Ed 31. Al. Wilson in Mets in Ireland 2. Lehigh Valley Symphony Orchestra 3. The Yankee Prince 4. Martin's U. T. C. 5.——ITEMS: The members of Field's Minstrels, Partello Stock co., and Orpheum vaudeville artists were royally entertained by the local lodge of Eagles after the performances 26.—The engagement of Monti Brooks and Bert Harris, of the Pianophiends, playing at the Orpheum this week, was formally announced. The wedding will take place in the near future.

DU BOIS.—AVENUE (A. P. Way): Uncle Tom's Cabin Jan. 17, matinee and evening, to excellent business; good performance and pleased. H. H. Frazee presented The Girl Question 18 to large and delighted audience; Willie Dunlay as Con Ryan, the head waiter, sustained his part admirably, and his many witticisms were uproariously received; Elsie Davis, the cashier, as portrayed by Alice May Sullivan, was pleasing, particularly in her impersonation of Eva Tanguay; the George M. Cohan boys and the famous Eddie Foy number deserves especial mention. Motion pictures and illustrated songs, by Miss Heaston, 22 to good business.

BUTLER.—MAJESTIC (George N. Burchaulter): Married in Haste Jan. 19; poor co.; light house. Martin's U. T. C. co. 21; poor co.; topheavy house. Out in Idaho 22; heaviest snowstorm of the season caused lightest house. The Time, the Place and the Girl 24; very good co.; almost capacity house. The Convict's

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Daughter 26. Eight Bells 28. Keys Sisters' co. 31.5.—ITEM: Mrs. Belmont, formerly of The Prince Chap co. and Lew Herman, from Fantazm Circuit, joined the Out in Idaho co. here.

VANDERGRIFT.—CASINO (C. F. Fox): Isle of Spice Jan. 14; good, to big business. Martin's U. T. C. 20; fair, to good business. Johnson Ketchell fight pictures 24; good, to good business. New York Scottish Concert co. 25 pleased capacity. Convict's Daughter 28. Farm Folks (local) 29. As Told in the Hills 1. Daniel Boone on the Trail 4. Go Won Go Mohawk 5. Local Lecture Course 11. Wickersham's Concert co. 12. Buster Brown 14.

NORRISTOWN.—OPERA HOUSE (C. M. Southwell, res. mgr.): St. Elmo Jan. 19; good co.; fair business. Al. W. Martin's U. T. C. co. 22 pleased two large audiences. The Norristown Choral Society, with Ralph Kinder, director, and Florence Hinkle, Clara Yocum Joyce, Nicholas Douty, and Frank Conly as soloists, 1. Richard Carle in Mary's Lamb 2. The Country Club (local, benefit of Red Men Lodge) 8. Al. Wilson in Metz in Ireland 11.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Richard Carle in Mary's Lamb Jan. 20, was an immense hit at two performances. The Convict's Daughter 22; fair attraction and business. Married in Haste 24; good attraction and fair business. The Time, the Place and the Girl 25; good performances and business. The Love Cure 29. The Servant in the House, with Tyrone Power, 3.

CONNELLSVILLE.—SOISSON (Fred Robbins): The Man of the Hour Jan. 18; matinee and night to good business; fine co. Dancan Hypnotic Comedy co. 17-22; big houses at every performance; pleased. Byrne Brothers in Eight Bells 26. A Pair of Country Kids 27. The Girl from the U. S. A. 29. The Time, the Place and the Girl 4. The Servant in the House 5.

SHARON.—OPERA HOUSE (G. B. Swarts, res. mgr.): Out in Idaho Jan. 20; small house; fair co. L. H. Howe's pictures 26; large house; pleased. California Girls 27. Polly of the Circus 28. The Third Degree 31.—ITEM: W. S. Bates, who has been in advance of Out in Idaho, left for New York, to take out Wedding Bells co. They expect to open in Halifax in the near future.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): The Wizard of Wiseland Jan. 22 to fair sized and pleased audiences; Fannie Pinkham and David Grosch were well received. Al. H. Wilson in Metz in Ireland Jan. 26 to good sized and enthusiastic audience; Mr. Wilson is a favorite here and was warmly received by his friends; play nicely staged. Al. G. Field's Minstrels 29.

PITTSTON.—BROAD STREET (Thomas M. Gibbons): Richard Carle in Mary's Lamb Jan. 22; pleased S. R. O. audience. The Wizard of Wiseland 27; excellent co.; good audience; all numbers were well applauded and special mention should be made of Nat Phillips, as Ikey Goldenberg, and the original Cowboy Quartette, with Messrs. Gay, Allen, Meck and Lamont, who made hits.

BRADFORD.—THEATRE (Jay North): The Time, the Place and the Girl Jan. 21 attracted fair business. The Soul Kiss 22 pleased moderate house. Polly of the Circus 24 delighted large audience; fine co. Yorke and Adams 26 amused good attendance. The Toymakers 27.

KANE.—TEMPLE (H. W. Sweely): The Girl Question Jan. 21 pleased well filled house. Daniel Boone co. 24 played to light business. Martin's U. T. C. co. 29. The Japanese Girl (local) 4. Married in Haste 9. Monte Carlo Girls 12. The Mummy and the Humming Bird 16. Paid in Full 19.

MEADVILLE.—ACADEMY (Ben F. Mack): The Thief Jan. 20; very good co.; pleased good business. The Third Degree 22, matinee and night; very strong co. and pleased fair business. Polly of the Circus 25 (return); very good co.; played to fair business and was highly satisfactory. Paid in Full 9. The Toymakers 2. U. T. C. 3.

GREENSBURG.—ST. CLAIR (A. G. Wible, res. mgr.): High Rollers Burlesquers Jan. 25 drew large house; performance fair. Eight Bells 27. The Time, the Place and the Girl 5, two performances. California Girls 3. The Country Club (local, benefit of Red Men Lodge) 8. Al. Wilson in Metz in Ireland 11.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): Buster Brown Jan. 21 pleased a large audience; Master Reed as Buster and Mary Jane in the person of Loraine Luter, as well as Jack Bell as Tige, delighted everybody; co. supported by excellent chorus. Widow McCarty 26.

LATROBE.—SHOWALTER (W. A. Showalter): Married in Haste Jan. 22; fair attraction, to poor house. A Yankee Doodle Detective 27.—ITEM: A heavy snowstorm and blizzard was responsible for the poor house at the Married in Haste performance.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): Al. Wilson Jan. 25 presented Metz in Ireland to a large and appreciative audience; co. received numerous curtain calls. Al. G. Field's Minstrels 28. Buster Brown 31.

POTTSVILLE.—ACADEMY (Charles Haussmann): Richard Carle in Mary's Lamb Jan. 24 pleased capacity. St. Elmo 25; satisfactory performance to good business. The Wizard of Wiseland 26; good houses; pleased. The Flight of Princess Iris 28. Kirk Brown co. week 31.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): As Told in the Hills 1; good co. and business. Princess Wah-to-Waso, the Indian girl, scored a hit as Pamsena. Buster Brown 2. Girl from U. S. A. 10. Hospital benefit 15.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Lyman Howe's pictures proved a treat to a good house. Third Degree 22 gave good satisfaction to S. R. O. Polly of the Circus 27. K. of C. Minstrels 31, 1. Stetson's U. T. C. co. 2.

TARENTUM.—NIXON (C. N. Reed): Martin's U. T. C. Jan. 22 pleased two fair houses. The Convict's Daughter 27. County Sheriff 28. Girl from U. S. A. 2. Daniel Boone on the Trail 5. Buster Brown 10. The Power of Truth 16.

ALTOONA.—MISHLER THEATRE (I. C. Mishler): Richard Carle Jan. 21; crowded house. A Pair of Country Kids 22; good business. Married in Haste 24; fair receipts. Buster Brown 27; large audience. The Love Cure 28; capacity.

CARBONDALE.—OPERA HOUSE (G. P. Monahan, res. mgr.): The Man on the Box Jan. 20; well received by a good house. The Wizard of Wiseland 28. The Wise Boy 29. The Third Degree to follow. The Soul Kiss 1.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): Isle of Spice Jan. 18 pleased good sized audience. Nazimova in A Doll's House 28. The Convict's Daughter 29. The Third Degree 2.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus. mgr.): The Servant in the House Jan. 25; excellent co.; good house. California Girls 28. Polly of the Circus 29. Third Degree 1.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): St. Elmo Jan. 20; good co. and business. The County Sheriff 22; fair business; poor co. Beatrice Potter in The Power of Truth 29.

MAICH CHUNK.—OPERA HOUSE (E. J. Mulhearn): St. Elmo Jan. 22 to large business and a well pleased audience. Robert Lowe and Harry Kernell had a number of curtain calls. Mildred and Boucicre 27.

DANVILLE.—OPERA HOUSE (C. F. Edmondson): The Wizard of Wiseland Jan. 24; satisfied good business. St. Elmo 27; excellent attraction, to fair business. For Her Brother's Sake 29. Widow McCarty 2.

WEST CHESTER.—OPERA HOUSE (J. F. Smith, res. mgr.): Pictures and vaudeville Jan. 21-29 to large business. Martin's U. T. C. 31. Y. M. C. A. 11. Y. M. C. A. 21.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Third Degree Jan. 26; very fine performance and excellent business. The Man of the Hour 7. Paid in Full 10.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): Daniel Boone Jan. 20; fair, to good attendance. The Wizard of Wiseland 21; excellent, to S. R. O.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Rhinebrook): Ozy Brothers' Minstrels Jan. 21; good co. and business. St. Elmo 4.

HUNTINGDON.—GRAND (J. Sewell Stewart): The Time, the Place and the Girl Jan. 27; fair house and co. Nazimova in A Doll's House 28; good performance and crowded house.

ST. MARYS.—TEMPLE (J. S. Speer): Daniel Boone on the Trail Jan. 26; very poor, to light business. U. T. C. 31. Buster Brown 8.

WASHINGTON.—NIXON (C. D. Miller): Eight Bells Jan. 24 pleased well filled house. California Girls 3. The Third Degree 9.

MILTON.—OPERA HOUSE (A. J. Blair): Buster Brown Jan. 25 pleased good house. Widow McCarty 29.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Buffington): Bijou Stock co. in The Real Man Jan. 24-29 to good business. Kathryn Shay as Louise Ripley, Leiah Hallack as Rose Ripley, Ada Greenhalgh as White Fawn, Earl Simmons as Lieutenant Wiley, Albert Lando as Gray Hawk, William H. Barwald as Juan Sanchez, Fred Sutton, Howard Benton as Colonel Paxton, H. Hebert as Captain Penner, J. H. McLaughlin as Big Bill, and Bob McClung as Sergeant O'Rourke all deserve mention. Scenic effects and stage settings were very good. St. Elmo 31-5.

NEWPORT.—OPERA HOUSE (Hills B. Holmes, res. mgr.): A Gentleman from Mississippi Jan. 20; excellent, to good house.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): Black Patti Jan. 19 pleased large colored audience. Mrs. Fiske 21 in Salvation Nell to largest audience of season; every seat was sold an hour and three-quarters after sale began, a record for the house, and people were turned away at the performance; this most remarkable production is still the talk of the town. Paid in Full (return) 22 to good business. St. Elmo 29. Golden Butterfly 12.

COLUMBIA.—THEATRE (F. L. Brown): Buster Brown Jan. 20 (matinee); fair, to two large houses. Black Patti 21 pleased large audience. Florence Davis 24; good, to fair business. Italian Opera 1. Meadow Brook Farm 2. Gentleman from Mississippi 7. Girl from Rector's 12. Georgia Minstrels 14.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire): Paid in Full Jan. 18; large audience; well pleased. Prince Chap 21 pleased fair business. The Girl of the Golden West 22 delighted S. R. O. Florence Davis in Are You a Suffragette? 28.

FLORENCE.—AUDITORIUM (F. Brand and G. Brown): Are You a Suffragette? Jan. 21; very good performance, to fair business.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): Prince of To-night Jan. 25. Little Johnny Jones 27. The Traveling Salesman 28. The House of a Thousand Candles 30.

YANKTON.—NEW THEATRE (M. W. Jencks): Moving pictures Jan. 17-24; big business; pleased. Little Johnny Jones 25. The Traveling Salesman 27.

TENNESSEE.

CHATTANOOGA.—ALBERT (P. B. Albert): Paul Gilmore Jan. 18; poor co. and business. Little Nemo pleased good business 21, 22. Granstark 24, 25. The Girl of the Golden West 27.—BIJOU (O. A. Neal): George Sidney in The Joy Rider pleased good business 17-22. Arizona 24-29.

BRISTOL.—HARMLING OPERA HOUSE (C. M. Brown): The Crescent Comedy co. Jan. 17-25; fair co., to good houses. In St. Elmo, Dora Thorne, The Ranch Girl, Richard and Pringle's Minstrels 30; pleased good business. The Crescent Comedy co. 24—indefinite.

JACKSON.—MARLOWE (M. Kahn, res. mgr.): William Owen Jan. 26, and matinee, pleased good houses both performances. The Woman Question 27; excellent co.; full house. Tempest and Sunshine 29. Granstark 4. Golden Girl 5.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson): The Lyman Twins in The Prize Winners Jan. 25; good, to crowded house.

TEXAS.

GALVESTON.—OPERA HOUSE (Charles T. Brain): The Golden Girl Jan. 12; one of the best musical comedies that has appeared here in many a day, to big business. Mrs. Leslie Carter in Vasta Herne 13 to fair sized audience. Yiddish Opera co. 14 was quite a novelty to the small house present. Flower of the Ranch 15, 16; good co. and business. Yiddish Opera co. 17 (return), to topheavy house. Red Mill 18 pleased. The Climax 19-21; excellent co.; business fair. Grace Van Studdiford in The Golden Butterfly 22 pleased full house. The Round Up 24-26; good production and business. The Servant in the House 27. Isle of Spice 30, 31.

EL PASO.—THEATRE (Frank Rich): Forty-five Minutes from Broadway Jan. 23, 25. The Lion and the Mouse 28. The Alaskan 6, 7.—CRAWFORD (Frank Rich): The North Brothers' Stock co. 16-23 to poor business. Bachelor's Honeymoon, The Ties That Bind. The Bailey Stock co. open here 24 with a co. organized here, the opening bill being A Soldier of France.—MAJESTIC (Frank Rich): Musical comedy to capacity business 16-23; Battle of Vanilla; this co. has been very much strengthened by the addition of Fritz Field, of San Diego, Cal., and Lottie O'Maily, of San Francisco.

PALESTINE.—NEW TEMPLE (W. E. Griffi): The De Armond Sisters Stock co. Jan. 17-22 pleased good business. Plays: Midnight in Chinatown, An American Actress, Mary Jane, In California, The Fisherman's Daughter, Princess of the Pawnees, House of a Thousand Candles 24. Flower of the Ranch 28. Servant in the House 4. The Climax 7. Girl and the Gawk 12. Red Mill 14. Lady Macabee 17. Prince Chap 25.

WACO.—AUDITORIUM (Jake Garfinkle): The Golden Girl Jan. 17; fair co., to fair house. The Servant in the House 18; fair co., to good business. Grace Van Studdiford in The Golden Butterfly 19; excellent performance, to crowded house. Red Mill 20; fair co., to fair business. The Little Homestead 22; fair co., to good business.

SHERMAN.—OPERA HOUSE (A. B. Saul): Polly of the Circus Jan. 17; S. R. O.; the largest business in the history of the house really, and the show all that it should have been. The House of a Thousand Candles 21 to capacity; exceptionally clever attraction.

GAINESVILLE.—OPERA HOUSE (Paul Gallia): Polly of the Circus Jan. 20 provoked tears and laughter to S. R. O. The Red Mill 27.—ITEM: Polly was witnessed by largest audience in years, several hundred chairs being placed in aisles to accommodate overflow.

M'KINNEY.—OPERA HOUSE (James Warden): Heart of Alabama Jan. 18, 19 (local talent, benefit Eagles) drew light houses; performance very creditable. May Stewart in Romeo and Juliet 21; fair business; co. fair. House of a Thousand Candles 26.

CORSICANA.—MERCHANTS OPERA HOUSE (W. E. Herman): The Servant in the House Jan. 17 to capacity; good and well balanced co. House of a Thousand Candles 25. Girl and the Gawk 5.—ITEM: W. E. Herman now manager in place of John McCloud.

DENISON.—OPERA HOUSE (J. H. Gardner): Polly of the Circus Jan. 18; to capacity; pleased. May Stewart 22; to matinee and night. Romeo and Juliet and Twelfth Night; good business. The Red Mill 26; good co.; capacity house.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): The Little Homestead Jan. 18; good business. May Stewart 20 pleased a good sized audience. The House of a Thousand Candles 22 pleased a large audience.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): Myrtle Elvyn Jan. 18 to large and well pleased house. The Servant in the House 21, 22 (with matinees) to good houses.

AMARILLO.—GRAND (H. H. Elliott): Polly of the Circus Jan. 22; good co.; pleased topheavy house. The Girl and the Gawk 24;

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good co.; fair house. House of a Thousand Candles 29.

WEATHERFORD.—HAYNES' OPERA HOUSE (Russell M. Bonner): May Stewart and co. in Romeo and Juliet Jan. 28; fair co.; to capacity.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Polly of the Circus Jan. 19; S. R. O.; best of satisfaction. Climax 3. Matinee Girl 7. Flower of the Ranch 10.

TAYLOR.—NEW OPERA HOUSE (F. E. Carradine): The Servant in the House Jan. 20; good attraction to big business. Climax 2. Isle of Spice 5.

MARSHALL.—AUDITORIUM (L. A. Myers): W. A. Patton Jan. 18; good business and co. Mabel Thorne co. 24-29 in repertoire.

WAXAHACHIE.—SHELTON OPERA HOUSE (W. H. Shelton): The Little Homestead Jan. 21; light house; co. fair.

CLARKSVILLE.—OPERA HOUSE (C. O. Galpin): Ole Olson in Spiritland Jan. 18 to good business; fair performance.

VIRGINIA.

WINCHESTER.—AUDITORIUM (F. H. Hable): The House of a Thousand Candles Jan. 21 pleased good business. Guy Brothers' Minstrels 25; very good, to packed house. Lyman Howe 9.—ITEM: Manager Hable is packing the house every night, when not otherwise occupied, with motion pictures, and the sale of tickets had to be stopped on several nights lately.

STAUNTON.—BEVERLEY (Barkman and Shultz): A Gentleman from Mississippi Jan. 15 to large and well pleased audience. The House of a Thousand Candles 19 to fair audience; very poor; Mr. Webb as Bates deserves special mention. The Cutter Stock co. 31-5.

LYNCHBURG.—ACADEMY (Corbin and Shields): Hutton-Bailey Stock co. Jan. 17-22 (except 18); good business. A Gentleman from Mississippi 24 (return); pleased good house. Richard and Pringle's Georgia Minstrels 28.

RICHMOND.—ACADEMY (Leo Wise): The Merry Widow Jan. 21, 22 to capacity and pleased. Burton Holmes Travelogues 27.—BIJOU (C. I. McKee): Hanlon's Superba 24-29 pleased big business. In Panama 31-5.

PETERSBURG.—ACADEMY (J. P. Coleman): A Gentleman from Mississippi Jan. 20; good, to good business. De Rue Brothers' Minstrels 22; small house.

COVINGTON.—MASONIC (M. J. Brown-ing): Florence Davis in Are You a Suffragette? Jan. 14; excellent, to fair house. Funmakers 21. 22.

WASHINGTON.

EVERETT.—THEATRE (H. R. Willis): Marie Cahill in The Boys and Betty Jan. 19; excellent co.; small house.—ACME.—Acme Stock co. 17-22 in The Squaw Man; doing good business. Bernard Daly in Sweet Innisfallen 21. Olga Nethersole in The Writing on the Wall 7. Frederick Ward appeared 20 in lecture on "The Merchant of Venice" at Y. M. C. A., and will afterward speak at social session of Elks. The recently completed Elks' Home will be formally dedicated 7, and followed by general reception and ball.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Eight Bells Jan. 21, 22. The Thief 24. Third Degree 3, 4.—VIRGINIA (Chas. A. Feinler): Flake O'Hara 20-22, in Wearing of the Green; pleased good business. Madame Nazimova 24, 25; large, enthusiastic audiences. Yorke and Adams 27-29. Charles Grapewin 31-2. Checkers 3-5.—APOLLO (H. W. Rogers): The Behman Show 20-22; S. R. O. Robinson Crusoe Girls 24-26; good business. Rose Hill's Folly co. 27-29. Girls from Happyland 31-2. Gay Masqueraders 3-5.—OPERA HOUSE (Charles A. Feinler): Hall's Associate Players, Outcasts of a Great City 20-22; good business. A Quaker Wedding 24-26; S. R. O. Shipwrecked 27-29. Jealous Wife 31-2. The Wrong Man 3-5.

CLARKSBURG.—OPERA HOUSE (C. W. Bippus): The Girl from U. S. A. Jan. 18; poor performance to good business. The Toastmaster 20 (local talent); under direction of Jay Wellington; benefit of St. Mary's Hospital; to packed house. House of a Thousand Candles 22; pleased; to fair business. Cutter Stock co. 24-29. Time, Place and Girl 1. Dewry Millions 4. De Wolf Hopper 12. Told in the Hills 16. Human Hearts 17. Cow Puncher 18.

FAIRMONT.—OPERA HOUSE (J. E. Powell): Man of the Hour Jan. 12; large house; excellent co. Tempest and Sunshine 18 pleased two good houses. Girl of the U. S. A. 22; two large houses; fair co. High Rollers Burlesque co. 25 pleased big male audience. De Wolf Hopper in The Matinee Idol 12.

WESTON.—CAMDEN OPERA HOUSE (Whelan and Edwards): The Girl from U. S. A. Jan. 19; excellent performance, to capacity. St. Elmo 22 cancelled. Bennett Ranch 29. Dewry of Millions 8. As Told in the Hills 11. The Cat and the Fiddle 16. Graustark March 1.

HUNTINGTON.—THEATRE (Joseph B. Belnot, res. mgr.): A Knight for a Day Jan. 27. Howe's moving pictures, matinee and evening, 29. The Three Twins (return) 3.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): A Knight for a Day Jan. 22; fair house; good co. Richards and Pringle's Minstrels 25. Parsifal (in English) 26.

GRAFTON.—OPERA HOUSE (George Brinkmann, Jr.): Moving pictures; business good; pictures excellent. The Time, the Place and the Girl 2.

CHARLESTON.—BURLEW (N. S. Burlew): Joshua Simpkins Jan. 22; poor co. and business. A Knight for a Day 26; mediocre co. to fair business.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): Winninger Brothers Stock co. closed a successful week's engagement Jan. 23, having produced John the Janitor, The Golden Rule, A Stranger in a Strange Land, A Dutch Blockhead, Rip Van Winkle, A Gypsy Warning, Arkansaw Traveler, Keppler's Fortune, Fritz Speigle, Detective; good vaudeville between acts; attendance fine. The Girl Question 24 drew nicely and was pleasing. Paid in Full 26; good as ever and drew well satisfied audience. Cushman Musical Comedy co. 27-29. Montana 30. Latimore and Leigh co. 31-5. Goddess of Liberty 6. The Man on the Box 7. A Gentleman from Mississippi 8. They Loved a Lassie 10.

MADISON.—FULLER OPERA HOUSE (Marcus Heiman): The Kissing Girl Jan. 19 drew well and pleased. Louis Mann in The Man Who Stood Still 21 drew well and gave a charming performance. The Old Homestead 22 pleased a fair house. Just a Woman's Way 23; big house at popular prices. The Gay Morning Glories 25; big house; "made good." Fritzi Scheff in The Prima Donna 26; S. R. O.; pleased. Paid in Full 29, 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Gay Morning Glories to big business Jan. 21, 22. The Girl Question (benefit of local Elks) pleased packed house 23. Just a Woman's Way 28. The Moonshiner's Daughter 30. Grandstark 3. Latimore-Leigh co. 7-12. Donald Robertson 16. The Girl at the Helm 18. Rush Players 21-26.

RHINELANDER.—OPERA HOUSE (Hanson and Taylor): Flora De Voss and co. Jan. 23-26 in Romance of the North, The Wyoming Sheriff, Mary Jane; co., under direction of Rotnaur, A 1; performances very satisfactory; capacity nightly, 100 being turned away Sunday night.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Louis Mann in The Man Who Stood Still Jan. 18; good house and performance. Pabst Theatre Stock co. played Husarenfieber (German) 21 to a packed house. Peerless Motion Picture co. 23; good house, matinee and night.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): Oscar Figman and capable co. in Merry Widow Jan. 21 to capacity. Lily and the Prince, matinee and night, 22, to light business. Polly of the Circus 25. Man of the Hour 5. Traveling Salesman 16. May Robson March 7.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): In Montana Jan. 21; good production; business fair. Gay Morning Glories Burlesque 24; fair business and good co. The Girl Question 26. Just a Woman's Way 27. Paid in Full 28.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber): Miss Petticoats Jan. 20; satisfaction to fair business. The Thief 21; pleased good house. Stubborn Cinderella 2. Moonshiner's Daughter 5. Goddess of Liberty 11. Paid in Full 16.

MANITOWOC.—NEW OPERA HOUSE (S. Pech): Polly of the Circus Jan. 13; excellent attraction to a large and well pleased audience. The Thief 18, A1 co. to only a fair house. The Goddess of Liberty, Feb. 7.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): The Third Degree Jan. 19; to S. R. O.; pleased. Local class play 21; to full house. The Soul Kiss 30. The Old Homestead 1. The Man of the Hour 4.

OCONTO.—TURNER OPERA HOUSE (Charles Norton): Miss Petticoats 12; good co.; fair house. The Kermis (local) 19, 20; excellent performance; S. R. O. Paid in Full 3.

LA CROSSE.—THEATRE (Gage and Wohlhuter): The Third Degree Jan. 21 drew a large and well pleased audience.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edw. F. Stahle): The Time, the Place and the Girl Jan. 20; very good, to good business. The Magistrate, by Ft. Russell talent; very good, to good business. The College Pennant, by Cheyenne Lodge, 660, B. P. O. Elks, 27. Primrose Minstrels 29.

LARAMIE.—OPERA HOUSE (H. E. Root): As the Sun Went Down Jan. 22 pleased a fair sized audience. House of a Thousand Candles 5.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Ragan): East Lynne Jan. 20; fair attendance. Viola Allen in The White Sister 21 brought out an audience that filled the house and thoroughly enjoyed an excellent performance. Cohan and Harris' Minstrels 22; two performances to light business, due to snowstorm. George Evans and his Honey Boys certainly made good and deserved a full house. Cole and Johnson in The Red Moon 25 gave a pleasing performance to average attendance. J. E. Dodson in The House Next Door 26. G. P. Huntley in Kitty Grey 27, 28. David Higgins in His Last Dollar 29.

WINNIPEG, MAN.—WINNIPEG (W. B. Lawrence): Last week of Frawley Stock co. in St. Elmo Jan. 17-22; pleased good business. The Gay Musician 24-29. Bertha Galland in The Return of Eve 31-4.—WALKER (C. P. Walker): The Soul Kiss 17-19; fair business. Polly of the Circus 20-22; fine play; big business. The Man of the Hour 24-26. The Merry Widow 27-29.—GRAND (Kelly and Rowe): Sheridan Keen, Detective, 17-22. Midnight in Chinatown 24-29.—YORIS (Von Ferber): Dr. Dippie's Retreat 17-22; poor business. Hogan's Alley 24-29.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Colonials did a fair business Jan. 17-22, and opened their third week 24 with The Sorrows of Satan to a good house. This, with The Brixton Burglary and A Woman's Victory, will constitute the week's offerings for evening performances. Announcement is made that daily matinees begin 24.—ITEM: Arthur McCloskey, a St. John amateur, joined the Colonials in The Lost Paradise 31.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Joseph King's East Lynne Jan. 15; poor performance and house. Tom Marks 17-22 to poor business. His Last Dollar 24; Clare Armstrong and David Higgins proved stars, supported by a splendid co., to good house. Cole and Johnson's The Red Moon 28. G. P. Huntley in Kitty Grey 29. Tempest and Sunshine 1. Lew Dockstader 4.

OTTAWA, ONT.—RUSSELL (P. Gorman): John Dodson in The House Next Door Jan. 28, 29. Lew Dockstader Minstrels 31, 1.—OPERA HOUSE (P. Gorman): Lena Rivers 24-26; good business and performance. The Girl of Eagle Ranch 27-29. Uncle Dave Holcomb 31-2.

MONCTON, N. B.—OPERA HOUSE (Torris and Winters): W. S. Harkins co. in The House of a Thousand Candles. The Land of the Midnight Sun 21, 22 to excellent business and good satisfaction. Holmes and Buchanan vaudeville and moving pictures 24-29.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): The White Sister Jan. 19 to S. R. O. McGill Glee Club 22 pleased fair house. The House Next Door 27. The Royal Chef 29. Lew Dockstader's Minstrels 2. Cole and Johnson 9. Kitty Grey 15.

ST. CATHARINES, ONT.—OPERA HOUSE (H. Stuart Raleigh): The Royal Chef Jan. 22 to big business despite inclement weather; pleased. Tempest and Sunshine 29. Dave Holcomb 12. Fiske O'Hara in The Wearing of the Green 21.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Ed D. Fletcher): Dave Holcomb Jan. 26 pleased fair house; a good, moral play, with an evenly balanced co.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Royal Chef Jan. 26; good, to capacity. Moving pictures and vaudeville other dates to splendid business. Kitty Grey 4.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): Boston, Mass., Jan. 31-12.

ALCAZAR TOURING: (Belasco and Mayer, mgrs.): San Francisco, Cal., Jan. 31-5. San Jose 7, 8. Watsonville 9, Santa Cruz 10, Salinas 11, Monterey 12.

ALLEN, VIOLA (Liebler and Co.): Buffalo, N. Y., Jan. 31-2.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Chicago, Ill., Jan. 24-Feb. 5, Dayton, O., 7, Columbus 8, 9, Springfield 10, Lafayette, Ind., 11, Terre Haute 12.

ARLISS, GEORGE (Harrison Grey Fiske, mgr.): Grand Rapids, Mich., 1, South Bend, Ind., 2, Fort Wayne 3, Columbus, O., 4, 5.

ARRIVAL OF KITTY: Hartney, Man., 1, Souris 2, Brandon 3, Verdun 4, Moosomin, Sask., 5, Capella 7, Indian Head 9, Regina 10, Moose Jaw 11, Milestone 12.

AS THE SUN WENT DOWN (Arthur C. Aiston, mgr.): Walla Walla, Wash., 1, Spokane 6-12.

AS TOLD IN THE HILLS (W. F. Mann, prop.): Vandergrift, Pa., 1, Kittanning 2, Irwin 3, Somerset 4, Meyersdale 5, Keyser, W. Va., 7, Thomas 8.

BANKER'S CHILD (Harry Shannon, mgr.): Hanover, Pa., 1, Annapolis, Md., 4, Alexandria, Va., 5, Fredericksburg 7, Charlottesville 8, Farmville 10, Blackstone 11, Emporia 12.

BARRIER, THE (Klaw and Erlanger, mgrs.): Philadelphia, Pa., Jan. 31-Feb. 5, Brooklyn, N. Y., 7-12.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 31—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Pittsburgh, Pa., 1-5, Cleveland, O., 7-12.

BELLEW, KYRLE (Charles Frohman, mgr.): Milwaukee, Wis., Jan. 31-5.

BEN-HUR (Klaw and Erlanger, mgrs.): Newark, N. J., Jan. 31-5.

BEVERLY (Eastern; A. J. Delamater and Norris, mgrs.): Cleveland, O., Jan. 31-5, Canton 6, New Philadelphia 7, East Liverpool 8, Beaver Falls, Pa., 9, Titusville 10, Erie 11.

BEVERLY (Western; Delamater and Norris, Inc., mgrs.): Pendleton, Ore., 1, Baker City 2, Boise City, Ida., 3, Pocatello 4, Ogden, U., 5, Salt Lake City 6-12.

BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Portland, Ore., Jan. 30-5, Astoria 6, South Bend, Wash., 7, Tacoma 8, Victoria, B. C., 9, Vancouver 10, Bellingham, Wash., 11, Everett 12.

BROWN, KIRK (T. Macauley, mgr.): Pottsville, Pa., 1-5, Harrisburg 7-12.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Jan. 24—indefinite.

CALL OF THE WILD (Betts and Fewler, mgrs.): Philadelphia, Pa., Jan. 31-5, Camden, N. J., 7-9.

CHECKERS (Stair and Havlin, mgrs.): Youngstown, O., Jan. 31-2, Wheeling, W. Va., 3-5, Pittsburgh, Pa., 7-12.

CIRCUS MAN (Klaw and Erlanger, mgrs.): Philadelphia, Pa., Jan. 31-5.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—indefinite.

CLIMAX, THE (Western; Joseph Weber, mgr.): Dubuque, Ia., 1, Clinton 2, Cedar Rapids 3, Ottumwa, Ia., 4, Clinton 5, Davenport 6.

CLIMAX, THE (Middle Western; Joseph Weber, mgr.): Lafayette, Ind., 1, 2, Tipton 3, Elwood 4, New Castle 5.

CLIMAX, THE (Southern; Joseph Weber, mgr.): Dallas, Tex., Jan. 31-2, Bonham 3, Paris 4, Greenville 5.

CLIMAX, THE (Pennsylvania; Joseph Weber, mgr.): Canastota, N. Y., 2, Johnstown 3, Cortland 4, Owego 5.

COLLIER, WILLIAM (Charles Frohman, mgr.): New York city Jan. 18—indefinite.

CONVICT'S SWEETHEART (A. H. Woods, mgr.): Buffalo, N. Y., Jan. 31-5, Brooklyn 7-12.

COUNTY SHERIFF (Wee and Price, mgrs.): Mansfield, O., 1, Sidney 2, Muncie, Ind., 3, Marion 4, Anderson 5.

COWBOY AND THE THIEF (Rowland and Clifford, mgrs.): Norfolk, Va., Jan. 31-5, Brooklyn, N. Y., 7-12.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Los Angeles, Cal., Jan. 31-5.

CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Springfield, Ill., Jan. 31-2, Peoria 3-5.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Baltimore, Md., Jan. 31-5.

DALY, BERNARD (A. E. Caldwell, mgr.): Lewiston, Ida., 1, Colfax, Wash., 2, Wallace, Ida., 3, Missoula, Mont., 4, Butte 5, 6, Anaconda 7, Helena 8, Bozeman 9, Livingston 10, Billings 11, Miles City 12.

DANIEL BOONE ON THE TRAIL (Central; Boone Amusement Co., mgrs.): Altoona, Pa., 1, Johnstown 2, Blairsville 3, Vandergrift 4, Tarentum 5, Irwin 7, Brownsville 8, Connellsville 9, Scottdale 10, Mt. Pleasant 11, Uniontown 12.

DANIEL BOONE ON THE TRAIL (Eastern; C. A. Teaff, mgr.): Bowling Green, O., 1, Tiffin 2, Sandusky 3, Elyria 4, Lorain 5, Norwalk 7, Akron 8, Canton 9, Alliance 10, Youngstown 11, 12.

DAVID COPPERFIELD (Edward C. White, mgr.): Syracuse, N. Y., Jan. 31-2, Montreal, P. Q., 7-12.

DAVID HOLCOMB: Ottawa, Ont., Jan. 29-2.

DAVIS, FLORENCE (A. G. Delamater, mgr.): Orangeburg, S. C., 1, Charleston 3, Savannah, Ga., 4, Brunswick 5, Jacksonville, Fla., 6, 7, Tampa 8, 9, Columbus, Ga., 14, Macon 15-17.

DODSON, J. E. (Cohan and Harris, mgrs.): Montreal, P. Q., Jan. 31-5, Boston, Mass., 7-27.

DREW, JOHN (Charles Frohman, mgr.): Philadelphia, Pa., Jan. 31-12.

EAST LYNNE (Lee Moses, mgr.): Emery, S. D., 1, Bridgewater 2.

ELI AND JANE (Harry Green, mgr.): Wahoo, Neb., 1, Ashland 2, Glenwood, Ia., 3, Denison 11, Vail 12.

ELLIOTT, MAXINE (George J. Appleton, mgr.): New York city Jan. 25—indefinite.

FATAL WEDDING, THE (Klimt and Gazzolo, mgrs.): Memphis, Tenn., 7-12.

FAUST (Olga Verne White, mgr.): Kinsley, Kan., 2, Sterling 3, Newton 4, Hutchinson 5, Canton 7, Marion 8, Caldwell 9, Winfield 10, Arkansas City 11, Fredonia 12.

FAVERSHAM, WILLIAM (Frank J. Wilstach, mgr.): Chicago, Ill., Jan. 31-12.

FIGHTING PARSON (W. F. Mann, prop.): Harper, Kan., 1, Alva, Okla., 2, Kiowa, Kan., 3, Caldwell 4, Medford, Okla., 5, Enid 7, Kingfisher 8.

FIGMAN, MAX (John Cort, mgr.): San Francisco, Cal., Jan. 23-Feb. 6, Stockton 7, Sacramento 8, Fresno 9, Hanford 10, Visalia 11, Bakersfield 12.

FLAG LIEUTENANT (J. C. Williamson, mgr.): Auckland, New Zealand, 5-19.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—indefinite.

FOURTH ESTATE (Liebler and Co., mgrs.): Chicago, Ill., Dec. 27—indefinite.

GALLAND, BERTHA (The Shuberts, mgrs.): Milwaukee, Wis., Jan. 31-5.

GENTLEMAN FROM MISSISSIPPI (Western; Brady and Grismer, mgrs.): Toledo, O., Jan. 31-5.

GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Philadelphia, Pa., Jan. 3—indefinite.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Montreal, P. Q., Jan. 31-5, Worcester, Mass., 7-12.

GIRL AND THE GAWK (Will H. Locke, mgr.): Waxahatchie, Tex., 1, Ennis 2, Corsicana 3, Groesbeck 4, Mexia 5.

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mgr.): Malvern, Ia., 1, Glenwood 2, Red Oak 3, Essex 4, Shenandoah 5.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Boston, Mass., Jan. 24—indefinite.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Kenton, O., 1, Bowling Green 2, Findlay 3, Morenci, Mich., 4, Jackson 5, Battle Creek 6.
GIRL FROM U. S. A. (City; Harry Scott, mgr.): Brooklyn, N. Y., Jan. 31-5, Richmond, Va., 7-12.
GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): Somerset, Pa., 1, Latrobe 2, Altoona 3, Johnstown 4, Huntingdon 5, Tyrone 7, Bellefonte 8, Barnesboro 9, Clearfield 10, Dubois 12.
GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Harrisonville, Mo., 1, Rich Hill 2, Ft. Scott, Kan., 3, Iola 4, Coffeyville 5, Pittsburg 8, Chanute 7, Parsons 8, Webb City, Mo., 9, Carthage 10, Aurora 11, Springfield 12.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Memphis, Tenn., Jan. 31-2, Greenville, Miss., 3, Vicksburg 4, Natchez 5.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Toledo, O., Jan. 31-5, Buffalo, N. Y., 7-12.
GO-WON-GO MOHAWK (Thaller and Crowley, mgrs.): Cincinnati, O., Jan. 31-5.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): Columbus, O., Jan. 31-2, Urbana 3, Xenia 4, Springfield 5, Dayton 7-9, Muncie, Ind., 10, St. Marys, O., 11, Fremont 12.
GREAT DIVIDE (Special; Henry Miller Co., mgrs.): Providence, R. I., Jan. 31-5, Cleveland, O., 7-12.
HACKETT, JAMES K. (Charles Frohman, mgr.): Toronto, Ont., Jan. 31-5.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): Porterville, Cal., 1, Visalia 2, Tulare 3, Hanford 4, Fresno 5, Woodland 7, Marysville 8, Chico 9, Red Bluff 10, Ashland, Ore., 11, Medford 12.
HANS HANSON (Louis Reis, mgr.): Sallisaw, Okla., 1.
HARVEST MOON (Charles Frohman, mgr.): Washington, D. C., Jan. 31-5.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Brooklyn, N. Y., Jan. 31-5.
HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., Jan. 3—indefinite.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskell, mgrs.): Cheyenne, Wyo., 4, Laramie 5, Greeley, Colo., 7, Ft. Collins 8, Longmont 9, Boulder 10, Lafayette 11.
HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Des Moines, Ia., 10-12, Omaha, Neb., 13-16.
IN OLD KENTUCKY (A. W. Dingwall, mgr.): St. Louis, Mo., Jan. 30-5.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Camden, N. J., Jan. 31-2, Paterson 3-5, Newark 7-12.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Brooklyn, N. Y., Jan. 31-5, New York city 7-12.
ISRAEL (Charles Frohman, mgr.): Lowell, Mass.
JAMES, LOUIS (Branch O'Brien, mgr.): Oakland, Cal., 1, 2, Stockton 3, Sacramento 4, Portland, Ore., 6-9, Tacoma, Wash., 10, Olympia 11, Hoquiam 12.
JUST A WOMAN'S WAY (Co. A; Sidney W. Pascoe, mgr.): La Porte, Ind., 1, Kankakee, Ill., 5, Chicago Heights 6.
KEENAN, FRANK (Henry B. Harris, mgr.): New York city Jan. 31—indefinite.
KING OF BIGAMISTS (A. H. Woods, mgr.): Montreal, P. Q., Jan. 31-5.
LACKAYE, WILTON (Liebler and Co., mgrs.): Chicago, Ill., Jan. 23-5.
LILY, THE (David Belasco, mgr.): New York city Dec. 22—indefinite.
LION AND THE MOUSE (Co. A; Henry B. Harris, mgr.): Kansas City, Mo., Jan. 30-5, St. Louis 6-12.
LION AND THE MOUSE (Co. B; Henry B. Harris, mgr.): Deming, N. Mex., 1, Douglas, Ariz., 2, Bisbee 3, Tombstone 4, Tucson 5, Jerome 7, Prescott 8, Phoenix 9, Yuma, Cal., 10, Riverside 11, Santa Barbara 12.
LITTLE BROTHER OF THE RICH (Liebler and Co., mgrs.): Chicago, Ill., Jan. 17—indefinite.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Denver, Colo., Jan. 31-5, Cheyenne, Wyo., 7, 8, Colorado Springs, Colo., 9, 10, Pueblo 11, Trinidad 12, 13.
MADAME X. (Henry W. Savage, mgr.): New York city Feb. 2—indefinite.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Duluth, Minn., 2, Superior, Wis., 3, Eau Claire 4, Stillwater, Minn., 5, St. Paul 6-12.
MAN OF THE HOUR (Southern; Brady and Grismer, mgrs.): Canton, O., 1, Akron 2, Youngstown 3, Warren 4, New Castle, Pa., 5, Greenville 7, Erie 8, Jamestown, N. Y., 9, Corry, Pa., 10, Salamanca, N. Y., 11, Bradford, Pa., 12.
MAN ON THE BOX (Trousdale Brothers, mgrs.): Burlington, Ia., 1, Kewanee, Ill., 2, Freeport 3, Elgin 4, Aurora 5, Waukegan 6.
MARRIED IN HASTE (W. F. Mann, prop.): Lock Haven, Pa., 1.
MASON, JOHN (Fiske and Shuberts, mgrs.): New York city Feb. 3—indefinite.
MEADOWBROOK FARM (W. F. Mann, prop.): Columbia, S. C., 2, Orangeburg 3, Georgetown 4, Charleston 5, Kingstree 7, Florence 8.
MILDRED AND BOUCLERE (Harry Bouclere, mgr.): Pittston, Pa., 1, Towanda 2, Susquehanna 3, Cortland, N. Y., 4, Rome 5, Weedsport 7, Geneva 8, Newark 9, Albion 10, Lockport 11, Batavia 12.
MISS PATSY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 30—indefinite.
MONTANA: Galesburg, Ill., 1, Burlington, Ia., 2, Mt. Pleasant 3, Keokuk 4, Kansas City, Mo., 6-12.
MONTE CRISTO (Klimt and Gazzolo, mgrs.): Pittsburgh, Pa., Jan. 31-6.
MOONSHINER'S DAUGHTER (M. Carew, mgr.): Harvard, Ill., 1.
MY FRIEND FROM INDIA: Pittsburgh, Pa., Jan. 31-5.
NAZIMOVA, MME. ALLA (The Shuberts, mgrs.): Baltimore, Md., Jan. 31-5.
O'HARA, FISKE (Al. McLean, mgr.): Pittsburgh, Pa., Jan. 31-5, Toronto, Ont., 7-12.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York city Jan. 24-Feb. 5.
OLD HOMESTEAD (Frank Thompson, mgr.): Eau Claire, Wis., 1, St. Peter, Minn., 2, Mason City, Ia., 3, Sioux Falls, S. D., 4, Sioux City, Ia., 5, Omaha, Neb., 6-9, Des Moines, Ia., 10, 11, Le Mars 12.
OLE OLSON (A. H. Westfall, mgr.): Okmulgee, Okla., 1, South McAlester 2, Muskogee 3, Vinita 4, Claremore 5, Coffeyville, Kan., 7, Tulsa, Okla., 8, Pawnee 9, Stillwater 10, Chandler 11, El Reno 12.
ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Newark, N. J., Jan. 31-5.
OUT IN IDAHO (Bates and Shalvoy, mgrs.): Titusville, Pa., 2, Greenville 3, Franklin 4, Oil City 5, Jamestown, N. Y., 7, Olean 8.
OWEN, WM.: Columbus, Ga., 1, Americus 2, Cordele 3, Albany 4, Jacksonville, Fla., 5, Brunswick, Ga., 7, St. Augustine, Fla., 8.
PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Atlanta, Ga., 1.
PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): Jersey City, N. J., 1-5, Titusville, Pa., 7, Franklin 8, Meadville 9, Greenville 10, Warren, O., 11, Sharon, Pa., 12.
PAIGE, AVIS (Bates and Shalvoy, mgrs.): Latrobe, Pa., 2, Greenburg 3, Mt. Pleasant 4, Scottdale 5, Connellsville 7, Uniontown 8, Morgantown, W. Va., 9.
PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Mt. Pleasant, Pa., 1, Kittanning 2, Vandergrift 3, Irwin 4, Beaver Falls 5, Bellaire, O., 7, Wellsburg, W. Va., 8, Sisterville 9, St. Marys 10, Middleport, O., 11, Gallipolis 12.
PATTON, W. B. (J. M. Stout, mgr.): Crowley, La., 1, Jennings 2, Lake Charles 3, Port Arthur, Tex., 4, Galveston 5, Houston 6, Brenham 7.
PERKINS, CHIC (Frank G. King, mgr.): Springfield, S. D., Jan. 31-10.
PIERRE OF THE PLAINS (A. H. Woods, mgr.): Terre Haute, Ind., 1, 2, Indianapolis 3-5.
POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Oklahoma City, Okla., 4-5.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Cleveland, O., Jan. 31-5.
POYNTER, BEULAH (Burt and Nicolai, mgrs.): Buffalo, N. Y., Jan. 31-5, Washington, D. C., 7-12.
PRINCE CHAP (Fred R. Hoadley, mgr.): Rome, Ga., 1, Dalton 2, Anniston, Ala., 3, Selma 4, Mobile 5, Biloxi, Miss., 7, Gulfport 8, Hattiesburg 9, Jackson 10, Natchez 11, Vicksburg 12.
QUEEN OF THE OUTLAW CAMP (J. E. Clifford, mgr.): Kansas City, Mo., Jan. 31-5.
QUINCY ADAMS SAWYER: Boston, Mass., Jan. 31-5.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): Boston, Mass., Jan. 3—indefinite.
RIGHT OF WAY (Fred Block, mgr.): Chehalis, Wash., 1, Tacoma 4, 5, Portland, Ore., 6-12.
ROBERTS, FLORENCE (The Shuberts, mgrs.): Seattle, Wash., Jan. 30-5.
ROBERTSON, FORBES (The Shuberts, mgrs.): New York city Oct. 4—indefinite.
ROBSON, MAY (L. S. Sire, mgr.): Chicago, Ill., Jan. 24-5, Toledo, O., 7, Ft. Wayne, Ind., 9, Goshen 10, South Bend 11, Gary 12.
ROYAL SLAVE (George H. Bubb, mgr.): Maxwell, Ia., 1, Mitchellville 2, Prairie City 3, Monroe 4, Oskaloosa 5, Sigourney 8, Knoxville 9, Bussey 10, Everist 11, Hamilton 12.
RUSSELL, LILLIAN (Jos. Brooks, mgr.): Dallas, Tex., 3.
SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Baltimore, Md., Jan. 31-5.
SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—indefinite.
SERVANT IN THE HOUSE (Henry Miller Co., mgrs.): Harrisburg, Pa., Jan. 31, 1.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Chicago, Ill., Jan. 9—indefinite.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Nov. 10—indefinite.
SHADOWED BY THREE (W. F. Mann, mgr.): Knox, Ind., 3, Walkerton 4, Elkhart 5, Hammond 6, So. Bend 7, Cassopolis, Mich., 8, Valparaiso, Ind., 9, So. Chicago, Ill., 10-12.
SHEA, THOMAS E. (A. H. Woods, mgr.): Philadelphia, Pa., Jan. 31-5, Jersey City, N. J., 7-12.
SIDE TRACKED (David Pfirrman, mgr.): Attica, Ind., 2, Wabash 3, Peru 4, Logansport 5, Michigan City 6, Battle Creek, Mich., 7, So. Bend, Ind., 8, Goshen 9, Dowagiac, Mich., 10, Knox, Ind., 11, Hammond 12.
SKINNER, OTIS (Joseph Buckley, mgr.): New York city Jan. 3—indefinite.
SOTHERN, E. H., AND JULIA MARLOWE (The Shuberts, mgrs.): Boston, Mass., Jan. 24-5.
SPOONER, CECIL (Charles A. Blaney Amusement Co., mgrs.): Knoxville, Tenn., Jan. 31-5.
SQUAW MAN (Liebler and Co., mgrs.): Minneapolis, Minn., Jan. 30-5, Omaha, Neb., 10-12.
ST. ELMO (Vaughan Glaser, mgr.): Peoria, Ill., Jan. 30-2, Chicago 3-13.
STAHL, ROSE (Henry B. Harris, mgr.): Omaha, Neb., Jan. 30-2, Des Moines, Ia., 3, Cedar Rapids 4, Madison, Wis., 5, Chicago, Ill., 7-12.
STARR, FRANCES (David Belasco, mgr.): Philadelphia, Pa., Jan. 24-12.
STEWART, MAY (J. E. Cline, mgr.): Haskell, Tex., 1, Seymour 2, Wichita Falls 3.
STRONGHEART (Wm. G. Tisdale, mgr.): Nashville, Tenn., 7-12.
SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): Buffalo, N. Y., Jan. 31-5.
TALIAFERRO, MABEL (Frederic Thompson, mgr.): Washington, D. C., Jan. 31-5, Baltimore, Md., 7-12.
TEMPEST AND SUNSHINE (Central; W. F. Mann, prop.): Tillsonburg, Ont., 1, Brantford 2, Guelph 3, Galt 4, Hamilton 5, Berlin 6, Stratford 8.
TEMPEST AND SUNSHINE (Eastern; W. F. Mann, prop.): Connersville, Ind., 1, Lawrenceburg 2, Crothersville 3, Brownstown 4, Bedford 5, West Baden 6, Petersburg 7, Mt. Carmel 8.
TEMPEST AND SUNSHINE (Southern; W. F. Mann, prop.): Boonville, Miss., 1, Tupelo 2, Amory 3, Aberdeen 4, Starkville 5, Macon 7, West Point 8.
TEMPEST AND SUNSHINE (Western; W. F. Mann, prop.): Las Vegas, N. M., 1, Santa Fe 2, Albuquerque 3, Gallup 4, Winslow, Ariz., 5, Williams 7, Jerome 8, Prescott 9.
TEMPEST, MARIE (Charles Frohman, mgr.): Boston, Mass., Jan. 24-5.
THIEF, THE (Special; Charles Frohman, mgr.): St. Louis, Mo., Jan. 31-5.
THIRD DEGREE (Co. A; Henry B. Harris, mgr.): Philadelphia, Pa., Jan. 24-19.
THIRD DEGREE (Co. B; Henry B. Harris, mgr.): Mason City, Ia., 1, Iowa City 2, Clinton 3, Davenport 4, 5, Moline, Ill., 6, Keokuk

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THIRD DEGREE (Co. C): Henry B. Harris, mgr.): New Castle, Pa., 1, McKeesport 2, Beaver Falls 3, Rochester 4, Wheeling, W. Va., 4, 5, Steubenville, O., 7, East Liverpool 8, Washington 9, Uniontown, Pa., 10, Connellsville 11, Greensburg 12.
THREE WEEKS: Akron, O., Jan. 31-2.
TRAVELING SALESMAN (Co. A: Henry B. Harris, mgr.): New York city Jan. 31-5, Bridgeport, Conn., 7, Waterbury 8, New Britain 9, Meriden 10, New Haven 11, 12.
TRAVELING SALESMAN (Co. B: Henry B. Harris, mgr.): Minneapolis, Minn., Jan. 30-5, St. Paul 6-12.
TRAVELING SALESMAN (Co. C: Henry B. Harris, mgr.): Coshocton, O., 1, Newark 2, Nelsonville 3, Portsmouth 4, Chillicothe 5, Urbana 7, Marysville 8, Delaware 9, Upper Sandusky 10, Marion 11, Mansfield 12.
TURNER, WILLIAM H. (Charles E. Blaney Amusement Co., mgrs.): Chicago, Ill., Jan. 24-5.
TWO AMERICANS ABROAD (Eastern): Murfreesboro, Tenn., 1, Hopkinsville, Ky., 2, Princeton 3, Madisonville 4, Central City 5, Russellville 7, Bowling Green 8, Glasgow 9, Bearstown 10, La Grange 11, Greenfield 12.
UNCLE TOM'S CABIN (Al. W. Martin's): Wm. Kibble, mgr.): Vineland, N. J., 1, Bridgeton 2, Atlantic City 3, Trenton 4, Morristown 5, Paterson 7-9, Camden 10-12.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Jamestown, N. Y., 1, Oil City, Pa., 2, Meadville 3, New Castle 4, Sharon 5.
UNCLE TOM'S CABIN (Ashley Moore, mgr.): Detroit, Mich., Jan. 30-5.
UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Brooklyn, N. Y., Jan. 31-12.
VIA WIRELESS (Jules Murray, mgr.): Dayton, O., Jan. 31-2.
VIRGINIAN, THE (J. H. Palser, mgr.): Los Angeles, Cal., Jan. 30-5.
WALKER, CHARLOTTE (David Belasco, mgr.): New York city Jan. 20—indefinite.
WARFIELD, DAVID (David Belasco, mgr.): Vancouver, B. C., 1, 2, Bellingham, Wash., 3, Everett 4, North Yakima 5, Spokane 7, 8, Wallace, Ida., 9, Missoula, Mont., 10, Anaconda 11, Helena 12.
WARNER, H. B. (Liebler and Co., mgrs.): New York city Jan. 21—indefinite.
WATCHER, THE (E. Ray Comstock, mgr.): New York city Jan. 26—indefinite.
WHEN THE BELL TOLLS: Holyoke, Mass., Jan. 31-2.
WHYTE DRAMATIC (Chas. P. Whyte, mgr.): Pittsburg, Kan., Jan. 23—indefinite.
WILDFIRE (Harry Doel Parker, mgr.): Seattle, Wash., Jan. 31-5.
WILLIAMS, HATTIE (Charles Frohman, mgr.): Cincinnati, O., Jan. 31-5.
WILSON, FRANCIS (Chas. Frohman, mgr.): New York city Dec. 27—indefinite.
WORKINGMAN'S WIFE (A. H. Woods, mgr.): Worcester, Mass., Jan. 31-5.
WYOMING GIRL (Le Roy and Daum, mgrs.): Cuba, Ill., 1, Smithfield 2, Industry 3, Bryant 4, 5.
WYNDHAM, CHARLES, AND MARY MOORE (Charles Frohman, mgr.): Rochester, N. Y., 3.
ZEKE, THE COUNTRY BOY (H. T. Glick, mgr.): Columbus Grove, O., 1, Bluffton 2, McComb 3, Continental 4, Holgate 5.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 25—indefinite.
ACME (Jos. A. St. Peter, mgr.): Everett, Was.—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Memphis, Tenn., Dec. 25—indefinite.
ATHON: Portland, Ore.—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BAILEY, EDWIN: El Paso, Tex., Jan. 24-April 16.
BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BIJOU (David H. Blumington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.
BUNTING, EMMA: Schenectady, N. Y., Jan. 10—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Butte, Mont., Sept. 26—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.
CRITERION THEATRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
FORBES: Brooklyn, N. Y., Aug. 28—indefinite.
FOREPAUGH: Indianapolis, Ind., Sept. 6—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FRAWLEY (T. Daniel Frawley, mgr.): Winnipeg, Man., Nov. 29—indefinite.
FRENCH: Montreal, P. Q., Sept. 27—indefinite.
FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.
FULTON (J. B. Fulton, mgr.): Ft. Smith, Ark.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 19—indefinite.
GRAND (Rowe and Kelly, mgrs.): Winnipeg, Man.—indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA: South Bend, Ind.—indefinite.
IRVING PLACE (Burgarth and Stein, mgrs.): New York city Oct. 4—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 10—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., Sept. 5—indefinite.
LYRIC: Lincoln, Neb.—indefinite.
LYTELL, BERT: Rochester, N. Y., June 14—indefinite.
MARVIN (College: Charles B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MOREY: Waterloo, Ia., Dec. 25—indefinite.
MACK-LEONE: Salt Lake City, U.—indefinite.
NATIONAL (Paul Casseneuve, mgr.): Montreal, P. Q.—indefinite.
NEW THEATRE (Lee Shubert, mgr.): New York city Nov. 9—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 2—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 25—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
RUSSELL AND DREW (R. E. French, mgr.): Seattle, Wash., Sept. 5—indefinite.
SCHILLER: Savannah, Ga., Dec. 25—indefinite.
SHERMAN: Des Moines, Ia.—indefinite.
SNOW MORTIMER: Wilkes-Barre, Pa., Jan. 17—indefinite.
SPRINGFIELD OPERA HOUSE: Springfield, U.—indefinite.
TRAHERN (Al. Trahern, mgr.): San Antonio, Tex., Nov. 14—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Des Moines, Ia.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.
WULFE (J. A. Wulfe, mgr.): Wichita, Kan., Sept. 20—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

AMSDEN STOCK (Chas. O. Amsden, mgr.): Bloomington, Ind., Jan. 31-5, Bedford 7-12.
BLANDEN PLAYERS, THE (Ben F. Dodson, mgr.): Washington, Ind., Jan. 31-5, Owensboro, Ky., 7-12.
BOYER, NANCY (Harry A. March, mgr.): Alliance, O., Jan. 31-5, New Castle, Pa., 7-12.
CASH, BURLEIGH (Fred Taggert, mgr.): North Vernon, Ind., Jan. 31-5.
CUTTER STOCK (Wallace R. Cutter, mgr.): Staunton, Va., Jan. 31-5, Hinton, W. Va., 7-12.
EWING, GERTRUDE (W. N. Smith, mgr.): Victoria, Tex., Jan. 31-2, Bay City 3-5, Wharton 7-9, Houston 10-14.
FALES COMEDY (Chas. T. Fales, mgr.): Canton, O., Jan. 31-12.
GUY STOCK: Alexandria, Ind., Jan. 31-5.
HALL, DON C.: Cincinnati, O., Dec. 5-Feb. 5.
HARVEY STOCK (Southern: J. S. Garside, mgr.): Seymour, Ind., Jan. 30-5, Columbus 7-12.
HAYWARD, GRACE (Geo. M. Gatts, mgr.): Elkhart, Ind., Jan. 31-5, Marion 7-12.
HIMMELEIN'S IMPERIAL STOCK (L. A. Earle, mgr.): Kalamazoo, Mich., Jan. 31-6.
HIMMELEIN'S YANKEE DOODLE STOCK (Geo. V. Haledau, mgr.): Superior, Wis.—indefinite.
HICKMAN-BESSEY (Eastern: Jack Bessey, mgr.): Monticello, Ia., Jan. 31-2, Anamosa 3-5, Cedar Rapids 6-13.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Alma, Neb., Jan. 31-2, Atwood, Kan., 3-5, Stamford, Neb., 7-9, Orleans 10-12.
HYDE'S THEATRE PARTY (J. Rus. Smith, mgr.): Lima, O., Jan. 31-5, Springfield 7-12.
KEITH STOCK (Cato S. Keith, mgr.): Muncie, Ind., Jan. 31-5, Frankfort 7-12.
KEYES STOCK (S. Willard, mgr.): Butler, Pa., Jan. 31-5, Greenville 7-12.
LONG, FRANK E. (Frank E. Long, mgr.): Aberdeen, S. D., Jan. 31-5, Watertown 7-12.
MAHER, PHIL (Leslie E. Smith, mgr.): Danbury, Conn., Jan. 31-5, Fishkill, N. Y., 7-12.
MANHATTAN STOCK (J. Walcott Russell, mgr.): Piqua, O., 31-5.
MAXWELL-HALL STOCK (Jefferson Hall, mgr.): Keokuk, Ia., Jan. 31-5, St. Charles, Mo., 7-13.
MURRAY AND MACKEY STOCK (Jno. J. Murray, mgr.): Auburn, N. Y., Jan. 31-5.
MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., Inc., mgrs.): Portland, Me., Jan. 31, Lexington 6-13, Bangor 14-21.
NATIONAL STOCK CO.: Tulsa, Okla., Jan.
ORPHEUM STOCK (Edward Doyle, mgr.): South Bend, Ind., Jan. 30-5, Wabash 7-12.
SIGHTS' STOCK (J. W. Sights, mgr.): Rugby, N. D., Jan. 31-2, Omemee 3-5, Westhope 7-9, Rottineau 10-12.
STRONG, ELWIN (Jas. A. McGlue, mgr.): Webster City, Ia., Jan. 31-5.
TAYLOR, ALBERT: Sabinal, Tex., Jan. 31, 1, Del Rio 2, 3, Uvalde 4, 5, Seguin 7, 8, Gonzales 9, 10, Lockhart 11, 12.
TAYLOR STOCK (H. W. Taylor, mgr.): Poughkeepsie, N. Y., Jan. 31-5, Rockville, Conn., 7-12.
WARD COMEDY (Hugh Ward, mgr.): Sydney, N. S. W., Jan. 3-March 26.
WINNINGER BROS. STOCK (Frank Winninger, mgr.): Dixon, Ill., Jan. 31-5, Sterling 7-13.

OPERA AND MUSICAL COMEDY.

AMERICAN IDEA (Cohan and Harris, mgrs.): Austin, Tex., 1, San Antonio 2, 3, Galveston 4, Houston 5.
ARCADIAN MUSICAL COMEDY (Great Carroll, prop.): Dade City, Fla., 1.
ARCADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
BEGGAR PRINCE OPERA (C. W. Downs, mgr.): Plymouth, Ill., 1, Dallas City 2, Aledo 4, Galvin 5, Davenport, Ia., 6.
BELLE OF JAPAN, THE (Wm. Wamsher, mgr.): Salina, Kan., Jan. 31, 1, Ephraim 2, 3.
BERNARD, SAM (The Shuberts, mgrs.): Washington, D. C., Jan. 31-5.
BLACK PATTI (R. Voelckel, mgr.): Greensboro, N. C., 1, Mt. Airy 2, Winston-Salem 3, Graham 4, Danville 5, So. Boston, Va., 7, Petersburg 8, Norfolk 9, Newport News 10, Richmond 11, Lynchburg 12.
BOSTON GRAND OPERA (Henry Russell, director): Cincinnati, O., 1-3, Springfield, Mass., 5.
BROWN OF HARVARD: Grand Rapids, Mich., Jan. 31-2.
BUSTER BROWN (Western: E. H. Fitzhugh, mgr.): New Orleans, La., Jan. 30-5, Baton Rouge 6, Alexandria 7, Natchitoches 8, Marshall, Tex., 9, Shreveport, La., 10, Ruston 11, Monroe 12.
CAHILL, MARIE (D. V. Arthur, mgr.): San Francisco, Cal., Jan. 24-5, Oakland 7-8.
CANDY SHOP (Chas. Dillingham, mgr.): Philadelphia, Pa., Jan. 31-12.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Atlantic City, N. J., Jan. 31, 1, Allentown, Pa., 2, Scranton 3, Trenton, N. J., 4, Plainfield 5, Brooklyn, N. Y., 7-12.
CARROL COMEDY (John Carrol, mgr.): Welch, W. Va., Jan. 3-5, Ashland, Ky., 7-12.
CAT AND THE FIDDLE (Charles A. Sellon, mgr.): Jacksonville, Fla., 2, 3, Brunswick, Ga., 4, Savannah 5, Charleston, S. C., 7, Augusta, Ga., 8, Macon 9, Griffin 10, Atlanta 11, 12.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York city Sept. 13—indefinite.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Toronto, Ont., Jan. 31-5, Petersboro 7, Belleville 8, Kingston 9, Brockville 10, Ottawa 11, 12.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—indefinite.
CRY BABY: Paulding, O., 1, Celina 2, Greenville 3, Knightstown, Ind., 4, Eaton, O., 5, Middletown 6.

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DE ANGELIS, JEFFERSON (The Shuberts, mgrs.): Boston, Mass., Jan. 24-5.
DICK WHITTINGTON (The Shuberts, mgrs.): Montreal, P. Q., Jan. 31-5.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DRESSLER, MARIE (Lew Fields, mgr.): Cincinnati, O., Jan. 30-5.
FIELDS, LEW (Lew Fields, mgr.): New York city Nov. 22—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Chicago, Ill., Oct. 31—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Denver, Colo., Jan. 30-5.
FRENCH GRAND OPERA (J. Layolle, mgr.): New Orleans, La., Oct. 26-Feb. 12.
GENEE, ADELINE (Klaw and Erlanger, mgrs.): Brooklyn, N. Y., Jan. 31-5.
GIRL AT THE HELM (H. H. Frazee, prop.): St. Joseph, Mo., 1, Mexico 2, Duquoin, Ill., 3, Alton 4.
GIRL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., Jan. 16—indefinite.
GIRL QUESTION (Eastern; H. H. Frazee, prop.; David Seymour, mgr.): Keokuk, Ia., 1, Ottumwa 2, Albia 3, Oskaloosa 4, Iowa City 5.
GIRL QUESTION (Western; H. H. Frazee, prop.): Fulton, Mo., 1, Jefferson City 2, Columbia 3, Moberly 4, Brookfield 5.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Fort Robinson, Neb., 1, Edgemont, S. D., 2, New Castle, Wyo., 3, Gillette 4, Sheridan 5, 6.
GLASER, LULU (Shuberts, mgrs.): Buffalo, N. Y., 3-5.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Nov. 8—indefinite.
GRAND OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 16—indefinite.
HAMMERSTEIN'S OPERA COMIQUE: Albany, N. Y., 3-5.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—indefinite.
HELD, ANNA (Florenz Ziegfeld, mgr.): Chicago, Ill., Dec. 26-Feb. 5, St. Louis, Mo., 7-12.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Rochester, N. Y., 1, 2.
HONEYMOON TRAIL (Princess Amusement Co. mgrs.): Cincinnati, O., 30-5, Springfield 7, Dayton 8, Hamilton 9, Lexington, Ky., 10, Knoxville, Tenn., 11, Nashville 12.
IN PANAMA (Al. Rich Co., mgrs.): Richmond, Va., Jan. 31-5.
ISLE OF SPICE (F. A. Wade, prop.): Bay City, Tex., 1, Houston 2, 3, Brenham 4, Taylor 5, San Antonio 6, 7, Austin 8, Waco 9, Corsicana 10, Greenville 11, Paris 12.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Atlantic City, N. J., 4, 5.
JOLLY BACHELORS (Lew Fields, mgr.): New York city Jan. 6—indefinite.
JUVENILE BOSTONIANS: Ft. William, Ont., Jan. 31, 1, Port Arthur 3-5.
KING DODO (John Cort, mgr.): Grand Junction, Colo., 1, Leadville 2, Pueblo 3, Victor 4, Colorado Springs 5, Denver 6-12.
KING OF CADONIA (The Shuberts, mgrs.): Brooklyn, N. Y., Jan. 31-5.
KING OF CADONIA (J. C. Williams, mgr.): Wellington, New Zealand, Jan. 29-10, Christchurch 21-March 5, Oamaru 7, Dunedin 8-17, Invercargill 18, 19.
KNIGHT FOR A DAY (Ben Falk, mgr.): Parkersburg, W. Va., 1, Marietta, O., 2, Cambridge 3, Coshocton 4, Newark 5.
KOLB AND DILL: San Francisco, Cal., Oct. 4—indefinite.
LAND OF NOD (Samuel E. Rorke, mgr.): Salt Lake City, U., Jan. 30-5.
LITTLE JOHNNY JONES (H. A. Morrison, mgr.): Watertown, S. D., 1, Aberdeen 2, Pierre 3, Lead 4, Deadwood 5.
LOMBARDI GRAND OPERA (Sparks and Barry, mgrs.): Kansas City, Mo., Jan. 30-2.
LOVE CURE (Henry W. Savage, mgr.): Pittsburgh, Pa., Jan. 31-5.
MACK, ANDREW (Lew Fields, mgr.): New York city Jan. 14-5.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Cleveland, O., Jan. 31-5.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Seattle, Wash., Jan. 31-5.
MANHATTAN OPERA (Robert Kane, mgr.): St. Augustine, Fla., Jan. 31-5.
MA'S NEW HUSBAND (Harry Scott, mgr.): Hopkinsville, Ky., 1, Harlington 2, Madisonville 3, Owensboro 4, Henderson 5, Uniontown 6, Morganfield 9, Marion 10, Princeton 11, Padueah 12.
MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Baltimore, Md., Jan. 31-5, Brooklyn, N. Y., 7-12.
MERRY WIDOW (Western; Henry W. Savage, mgr.): Livingston, Mont., 1, Bozeman 2, Butte 3, 4, Anaconda 5, Helena 6, Great Falls 7, Missoula 8, Spokane, Wash., 9-12.
MIDNIGHT SONS (Lew Fields, mgr.): Providence, R. I., Jan. 31-5, Boston, Mass., 7-12.
MISS NOBODY FROM STARLAND (Mort. H. Singer, mgr.): Chicago, Ill., Jan. 16—indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York city Jan. 10—indefinite.
OTT, PHIL, COMEDIANS (Phil Ott, mgr.): Salem, Mass., Jan. 31-5.
POWELL AND COHAN'S MUSICAL COMEDY (J. Kent Cohan, mgr.): New Castle, Ind., Jan. 31-5, Anderson 7-12.
POWERS, JAMES T. (The Shuberts, mgrs.): Kansas City, Mo., Jan. 31-5.
QUEEN OF THE MOULIN ROUGE (Al. H. Woods, mgr.): Brooklyn, N. Y., Jan. 24-5, Waterbury, Conn., 7, Bridgeport 8, Springfield, Mass., 9, 10, Hartford, Conn., 11, 12.
RAYS, THE (Stair and Nicolai, mgrs.): Bridgeport, Conn., Jan. 31, Derby 1, Waterbury 2, New Haven 3-5, Boston, Mass., 7-12.
REND, BLANCHE (Lew Fields, mgr.): Cleveland, O., Jan. 31-5, New York city 8—indefinite.
SCHOOL DAYS (Stair and Havlin, Inc., mgrs.): St. Paul, Minn., Jan. 30-5, Minneapolis 6-12.
SIDNEY, GEORGE (Al. Herman, mgr.): Louisville, Ky., Jan. 30-5, Evansville, Ind., 6, Princeton 7, Vincennes 8, Robinson, Ill., 9, Linton, Ind., 10, Terre Haute 11, Alton, Ill., 12.
SMART SET (Barton and Wiswell, mgrs.): St. Louis, Mo., Jan. 30-5.
SOUL KISS (Western; Mittenthal Bros. Amusement Co., mgrs.): Madison, Wis., 1, Oshkosh 2, Milwaukee 3-5.
SUPERBA (Edwin Warner, mgr.): Atlanta, Ga., Jan. 31-5, Birmingham, Ala., 7-12.
THEY LOVED A LASSIE (H. C. Whitney, mgr.): Chicago, Ill., Oct. 31—indefinite.
THREE TWINS (Joseph M. Gaites, mgr.): Springfield, Kan., 1, Fayetteville 2, Fort Smith, Ark., 3, Muskogee, Okla., 4, Tulsa 5, Oklahoma City 6, 7, El Reno 8, Elk City 9, Amarillo, Tex., 10, Wichita Falls, 11, Denison 12.
TIME, THE PLACE AND THE GIRL (Eastern; H. H. Frazee, prop.): Clarksburg, W. Va., 1, Grafton 2, Fairmont 3, Morgantown 4, Greensburg, Pa., 5.
TIME, THE PLACE AND THE GIRL (Western; H. H. Frazee, prop.): Iowa Falls, Ia., 1, Mason City 2, Webster City 3, Ames 4, Marshalltown 5.
TODD AND FERRIS MUSICAL COMEDY (Aime Todd, mgr.): Shelbyville, Ind., Jan. 30-2.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York city Sept. 4—indefinite.
VAN STUDDIFORD, GRACE (Harry C. Middleton, mgr.): Birmingham, Ala., 1, Chattanooga, Tenn., 2, Rome, Ga., 3, Atlanta 4, 5, Columbus 7, Macon 8, St. Augustine, Fla., 9, Jacksonville 10, Savannah, Ga., 11, Charleston, S. C., 12.
VIENNESE OPERA (Emil Berla, mgr.): Chicago, Ill., Nov. 21—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Indianapolis, Ind., Jan. 31-2, Dayton, O., 3-5, Hamilton 6, Youngstown 7-9, Wheeling, W. Va., 10-12.
WILLIAMS, BERT A. (Jack Shoemaker, mgr.): Boston, Mass., Jan. 24-5.
WILLS MUSICAL COMEDY (J. B. Wills, mgr.): Hagerstown, Ind., Jan. 24-5, Martinsburg 7-12.
WINE, WOMAN AND SONG (M. M. Theise, mgr.): Memphis, Tenn., Jan. 31-5.
WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Gloversville, N. Y., 3, Saratoga 4, Glens Falls 5, Rutland, Vt., 7, Bellows Falls 8, Keene, N. H., 9, Brattleboro, Vt., 10, Claremont, N. H., 11, White River Jct., Vt., 12.
YANKEE PRINCE, THE (Cohan and Harris, mgrs.): Middletown, N. Y., 1, Plainfield, N. J., 2, Trenton 3, Allentown, Pa., 4, York 5.
YORKE AND ADAMS (Ed. E. Daley, mgr.): Washington, D. C., Jan. 31-5, Norfolk, Va., 7-12.
ZINN'S MUSICAL COMEDY: Savannah, Ga., 10-21.

MINSTRELS.

DE RUE BROTHERS: Roanoke Rapids, N. C., 1, Rocky Mount 2, Tarboro 3, Washington 4, Newbern 5, Kinston, N. C., 7, Wilson 8, Mt. Alive 9, Smithfield 10, Goldsboro 11, Durham 12.
DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10—indefinite.
FIELD'S (Al. G. Field, mgr.): Pittston, Pa., 1, Scranton 2, Middletown, N. Y., 3, Newburgh 4, Poughkeepsie 5, Bennington, Vt., 7, Glens Falls, N. Y., 8, Troy 9, Amsterdam 10, Schenectady 11, Utica 12.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Dassell, Minn., Jan. 31, 1, Cokato 2.
GUY, ARTHUR (Mrs. A. L. Guy, mgr.): Muncie, Ind., Jan. 31-5.
WILLIAMS' TROUBADOURS (Eph. Williams, mgr.): Tavares, Fla., Jan. 31, 1, Winter Park 5, Kissimmee 7, 8.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Montreal, P. Q., Jan. 31-5, Toronto, Ont., 7-12.
AVENUE GIRLS (Lou Curtin, mgr.): Milwaukee, Wis., Jan. 31-5, Minneapolis, Minn., 7-12.
BEHMAN SHOW (Jack Singer, mgr.): Buffalo, N. Y., Jan. 31-5, Toronto, Ont., 7-12.
BIG REVIEW (Henry P. Dixon, mgr.): Pittsburgh, Pa., Jan. 31-5, Washington, D. C., 7-12.
BOHEMIANS (Al. Lubin, mgr.): Cincinnati, O., Jan. 31-5, Chicago, Ill., 7-12.
BON TONS (Weber and Rush, mgrs.): Newark, N. J., Jan. 31-5, Hoboken 7-12.
BOWERY (E. M. Rosenthal, mgr.): Philadelphia, Pa., Jan. 31-5, Newark, N. J., 7-12.
BRIGADIERS (Wash Martin, mgr.): Minneapolis, Minn., Jan. 31-5, St. Paul 7-12.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Newark, N. J., Jan. 31-5.
BURLESQUE STOCK (Henry Greenwall, mgr.): New Orleans, La., Dec. 26-Feb. 5.
CENTURY GIRLS (John Moynihan, mgr.): Chicago, Ill., Jan. 31-5, Milwaukee, Wis., 7-12.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Jersey City, N. J., Jan. 30-2, Paterson 3-5, New York city 7-12.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Schenectady, N. Y., Jan. 31-2, Albany 3-5, Boston, Mass., 7-12.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Boston, Mass., Jan. 31-5, Springfield 7-9, Holyoke 10-12.
COZY CORNER GIRLS (Sam Robinson, mgr.): New York city Jan. 31-5, Newark, N. J., 7-12.
CRACKERJACKS (Harry Leon, mgr.): Hoboken, N. J., Jan. 31-5, New York city 7-12.
DAINTY DUCHESS (Weber and Rush, mgrs.): Springfield, Mass., Jan. 31-2, Holyoke 3-5, New York city 7-12.
DREAMLANDS (Issy Grodz, mgr.): St. Joseph, Mo., 3-5, Kansas City 7-12.
DUCKLINGS (Frank Calder, mgr.): Albany, N. Y., Jan. 31-2, Troy 3-5, Jersey City, N. J., 7-9, Paterson 10-12.
EMPIRE (Jess Burns, mgr.): Boston, Mass., Jan. 24-5, Troy, N. Y., 7-9, Albany 10-12.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): New York city Jan. 31-5, Albany, N. Y., 7-9, Schenectady 10-12.
FASHION PLATES (Harry Montague, mgr.): Boston, Mass., Jan. 31-12.
FAY FOSTER (John Grieves, mgr.): Louisville, Ky., Jan. 31-5, Cincinnati, O., 7-12.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Buffalo, N. Y., Jan. 31-5, Detroit, Mich., 7-12.
FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Brooklyn, N. Y., Jan. 24-5, New York city 7-12.
FROLICSOME LAMBS (T. E. Block, mgr.): Kansas City, Mo., Jan. 31-5, St. Louis 7-12.
GAIETY GIRLS (Pat White, mgr.): Cleveland, O., 7-12.
GAY MASQUERADERS (Harry Hill, mgr.): Columbus, O., Jan. 31-2, Wheeling, W. Va., 3-5, Pittsburgh, Pa., 7-12.
GAY MORNING GLORIES: Racine, Wis., 1, Waukegan 2, Michigan City, Ind., 3, Hammond 4.
GINGER GIRLS (Hurtig and Seamon, mgrs.): New York city Jan. 31-5, Philadelphia, Pa., 7-12.
GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Wheeling, W. Va., Jan. 31-2, Columbus, O., 3-5, Toledo 7-12.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Providence, R. I., Jan. 31-5, Boston, Mass., 7-12.
HASTINGS (Harry Hastings, mgr.): Detroit, Mich., Jan. 31-5, Chicago, Ill., 7-12.
IMPERIALS (Slim Williams, mgr.): Troy, N. Y., Jan. 31-2, Albany 3-5, Montreal, P. Q., 7-12.
IRWIN'S BIG SHOW: New York city Jan. 31-5, Brooklyn, N. Y., 7-10.
IRWIN'S GIBSON GIRLS: Albany, N. Y., Jan. 31-2, Schenectady 3-5, New York city 7-12.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): St. Paul, Minn., Jan. 31-5, St. Joseph, Mo., 10-12.
JERSEY LILIES (Wm. S. Clark, mgr.): Omaha, Neb., Jan. 30-5, Minneapolis, Minn., 7-12.
JOLLY GIRLS (Richard Patton, mgr.): Brooklyn, N. Y., Jan. 24-5, New York city 7-12.
KENTUCKY BELLES (Robert Gordon, mgr.): Toronto, Ont., Jan. 31-5, Buffalo, N. Y., 7-12.
KNICKERBOCKERS (Louis Robie, mgr.): Milwaukee, Wis., Jan. 31-5, Chicago, Ill., 7-12.
LADY BUCCANEERS (Harry Strauss, mgr.): Paterson, N. J., Jan. 31-2, Jersey City 3-5, Boston, Mass., 7-19.
LID LIFTERS (H. S. Woodhull, mgr.): Boston, Mass., Jan. 31-5, New York city 7-12.
LYRIC STOCK BURLESQUE (Ed. B. Franks, mgr.): Seattle, Wash.—indefinite.
MAJESTICS (Fred Irwin, mgr.): Brooklyn, N. Y., Jan. 31-12.
MARATHON GIRLS (Phil Sheridan, mgr.): Cincinnati, O., Jan. 31-5, Louisville, Ky., 7-12.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Toronto, Ont., Jan. 31-5, Rochester, N. Y., 7-12.
MERRY MAIDENS (Harry Hedges, mgr.): Detroit, Mich., Jan. 31-5, Chicago, Ill., 7-12.
MERRY WHIRL (Louis Epstein, mgr.): St. Louis, Mo., Jan. 31-5, Kansas City, Mo., 7-12.
MISS NEW YORK, JR. (Ed. Schappen, mgr.): Cleveland, O., Jan. 31-5, Pittsburgh, Pa., 7-12.
MORNING, NOON AND NIGHT (Walter Remberg, mgr.): New York city Jan. 31-5, Brooklyn, N. Y., 7-12.
MOULIN ROUGE (Chas. Edwards, mgr.): Brooklyn, N. Y., Jan. 31-12.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Chicago, Ill., Jan. 31-5, Cincinnati, O., 7-12.
QUEENS OF THE JARDIN DE PARIS: Philadelphia, Pa., Jan. 31-5, Baltimore, Md., 7-12.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Chicago, Ill., Jan. 31-12.
RENTZ-SANTLEY (George Leavitt, mgr.): Washington, D. C., Jan. 31-5, Wheeling, W. Va., 7-9, Columbus, O., 10-12.
RIALTO ROUNDERS (Dave Kraus, mgr.): Kansas City, Mo., Jan. 31-5, Omaha, Neb., 7-12.
RICE AND BARTON'S (Chas. Barton, mgr.): Cleveland, O., Jan. 31-5, Columbus 7-9, Wheeling, W. Va., 10-12.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Columbus, O., Jan. 27-29, Toledo 31-5, Detroit, Mich., 7-12.
ROSE HILL (Rice and Barton, mgrs.): Pittsburgh, Pa., Jan. 31-5, Buffalo, N. Y., 7-12.
ROSE SYDELL (W. S. Campbell, mgr.): Rochester, N. Y., Jan. 31-5, Schenectady 7-9, Albany, 10-12.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Chicago, Ill., Jan. 23-5, Cleveland, O., 7-12.
SAM DEVERE (Louis Starks, mgr.): Washington, D. C., Jan. 31-5, Baltimore, Md., 7-12.
SAM SCRIBNER'S (Morris Weinstock, mgr.): New York city Jan. 31-5, Providence, R. I., 7-12.
SAM T. JACK'S (Will Boehm, mgr.): St. Louis, Mo., Jan. 31-5, Indianapolis, Ind., 7-12.
SERENADERS (James Weedon, mgr.): Baltimore, Md., Jan. 31-5, Washington, D. C., 7-12.
STAR AND GARTER (Al. Nathan, mgr.): Louisville, Ky., Jan. 31-5, St. Louis, Mo., 7-12.
STAR SHOW GIRLS (John T. Baker, mgr.): Philadelphia, Pa., Jan. 31-5, Scranton 7-9, Wilkes-Barre 10-12.
TIGER LILIES (W. N. Drew, mgr.): Chicago, Ill., Jan. 31-5.
TOWN TALK (Barney Gerard, mgr.): Baltimore, Md., Jan. 31-5, Philadelphia, Pa., 7-12.
TROCADEROS (C. H. Waldron, mgr.): Minneapolis, Minn., Jan. 30-4, Milwaukee, Wis., 7-12.
UMPIRE (Chas. Donoghue, mgr.): Scranton, Pa., Jan. 31-2, Wilkes-Barre 3-5, Paterson, N. J., 7-9, Jersey City 10-12.
VANITY FAIR (Harry Hill, mgr.): New York city Jan. 31-5, Philadelphia, Pa., 7-12.
WASHINGTON SOCIETY GIRLS (Lu Watson, mgr.): Philadelphia, Pa., 7-12.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Wilkes-Barre, Pa., Jan. 31-2, Scranton 3-5, Albany, N. Y., 7-9, Troy 10-12.
WINE, WOMAN AND SONG (Alex Gorman, mgr.): Indianapolis, Ind., Jan. 31-5, Louisville, Ky., 7-12.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Philadelphia, Pa., Jan. 31-5, Wilkes-Barre 7-9, Scranton 10-12.

BANDS.

CHICAGO LADIES' ORCHESTRA: Topeka, Kan.—indefinite.
KILTIES, THE (T. P. J. Power, mgr.): Cairo, Egypt, Jan. 22-5.

CIRCUSES.

I X L RANCH WILD WEST (Roy Chandler, mgr.): Montevideo, Uruguay, 2-13, Santos, Brazil, 16-20, Sao Paolo 21-March 3, Rio de Janeiro 4-14.

MISCELLANEOUS.

DUNCAN, HYPNOTIST (L. C. Zellano, mgr.): Huntington, W. Va., Jan. 31-5, Columbus 7-12.
DUNCAN, MR. AND MRS. RAYMOND: Boston, Mass., Feb. 2, 4.
FLINT, HERBERT L. (H. Everett Pitkin, mgr.): Richmond, Ind., Jan. 31-5, Marion 7-12.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Murphysboro, Ill., Jan. 31-5, Franklin, Ind., 7-12.
HOLMES, BURTON (Daniel Frohman, mgr.): New York city Jan. 9—indefinite.
HOLMES, BURTON, TRAVELOGUES: Boston, Mass., 4, 5.
LEHMAN, MADAME LIZA: Boston, Mass., 5.
LEONARD AMUSEMENTS (W. B. Leonard, mgr.): Ticonderoga, N. Y., Jan. 24-5, Schenectady 7-12.
LITCHFIELD, NEIL, TRIO: Meridian, Miss., Tuscumbia, Ala., 2, McEwen, Tenn., 3, Cartagne 4, Monterey 5, Lancaster, Ky., 7, Greensburg 8, Kuttawa 9, Smith Grove 10, Madison, Ind., 11, Jeffersonville 12.
NEWMANN: Moscow, Ida., 1-5.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—indefinite.
SANTARELLI (L. J. Slevin, mgr.): Bellefontaine, O., Jan. 31-5, Steubenville 7-13.
THURSTON, HOWARD (Dudley McAdow, mgr.): Chicago, Ill., Jan. 30-5, Peoria 6-9, Springfield 10-12.
WALDEN (W. S. Worden, mgr.): Norton, Va., 1, 2, Marshall, N. C., 3, Cooleemee 4, Lincolnton 5.
YANKEE DOODLE ENTERTAINERS (Frank H. Thompson, mgr.): Portage, Wis., Jan. 31-9.

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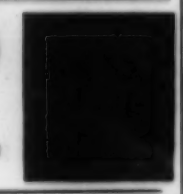

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